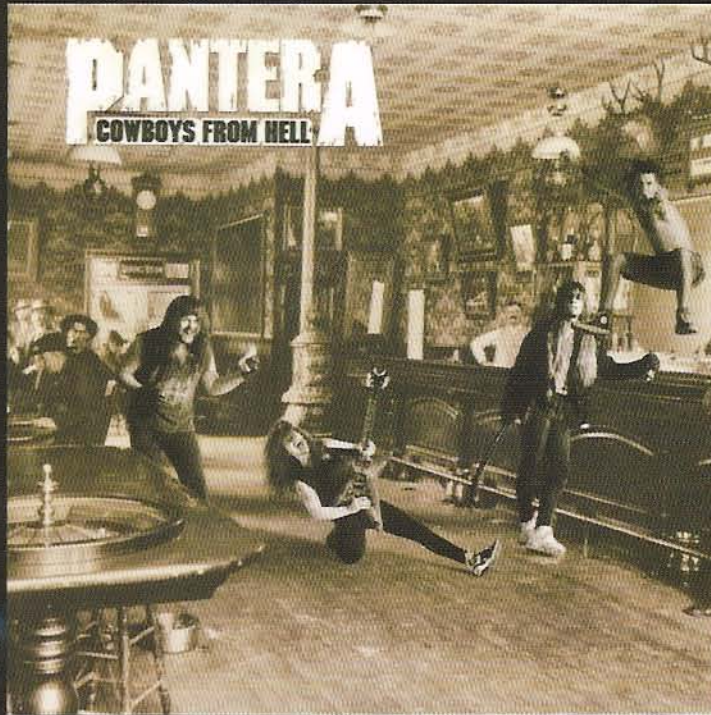


AUTHENTIC GUITAR TAB EDITION

PANTERA

COWBOYS FROM HELL



PARENTAL
ADVISORY
EXPLICIT LYRICS



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FOREWORD

COWBOYS FROM HELL

When Atco Records unleashed Pantera's aptly named *Cowboys from Hell* album on the unsuspecting metal-loving public in 1990, it may have been the band's major label debut, but it certainly wasn't their first release. In fact, the Texan outfit had released no fewer than four albums prior to this one—all on their own label. That said, *Cowboys from Hell* was the first opportunity the world at large got to hear the band and also the first one that featured the fearsome, metallic beast into which Pantera had evolved.

From the hypnotically catchy yet, heavy, opening riff of the album's title track, to the explosive finale of the aptly named "The Art of Shredding," it was immediately obvious that Pantera was no ordinary band and their guitarist—then going by the handle "Diamond Darrell"—was no run-of-the-mill metal guitarist. Both were clearly destined for greatness, and it didn't take long for that prophecy to come to pass. By the mid-'90s, Pantera were rightly being hailed as the greatest metal band of their generation, and Dimebag Darrell (yep, his nickname evolved!) was rightfully considered by many as being the most significant and influential metal guitarist to have emerged since Edward Van Halen—a player who had a profound influence on Dime. *"His raw spontaneity always lights me up,"* Dime once told me. *"He made me look at the instrument in a different way, man. He made me look at it as a tool you can screw around with rather than something you should always play very carefully and precisely. He proved technical playing can still be aggressive."*

Cowboys from Hell is packed full of the unique mix of musical skills and ingredients that made both the band and their axeman world famous, and also caused them to have a profound influence on all who followed in their trail-blazing wake—and, if truth be told (and admitted!) on many that went before them too. Let's take a quick look at some of them...

Rhythm 'n' Bruise

Cowboys from Hell is a testament to the importance of having great riffs, great arrangements, and killer rhythm chops. It is also proof perfect of the incredibly tight, subconscious rhythmic bond that existed between Dime and his brother Vinnie Paul, Pantera's drummer extraordinaire. *"Well balanced players rip on rhythm as well as lead,"* Dime attests. *"As far as I'm concerned, it's no good being able to wail out smokin' leads if your rhythm chops hug! [Note: "hug" is Dimebonics for "suck" or "stink"!] I've been into rhythm playing since day one, and a lot of that has to do with having a brother who kicks ass on drums. I grew up jamming with Vinnie, and he definitely taught me the importance of timing and playing tight—and that, along with some great chops, is what rhythm playing is all about."*

Of course, great rhythm chops without great riffs are of no value—enter Dime the riff writer from hell. "Like another of his idols, Black Sabbath's Tony Iommi, Dime had the ability to pen riffs that were heavy, memorable, and, dare I say it, melodic, albeit in a twisted sense! From the infectious E minor blues scale riff that is "Cowboys from Hell" (Figure 1) to the disturbing, chromatic descent that opens "Message in Blood," (Figure 2) Dime's riffs are instantly unforgettable.

Figure 1

E5

Play 3 times

mf (w/dist.)

w/slight P.M. -----

T
A
B

12 15 12 15 15 15 15 15 13 14 12 12 15 12 15 15 13 12 15 12 12 (12)

*Gtr. is doubled.

The Art of Shredding

This entire book could easily be dedicated to the dissection of Dime's lead-playing brilliance! While processing the chops to blaze at the speed of light, like many of his heroes—including Edward Van Halen, Randy Rhoads, Ace Frehley, and Billy Gibbons—Dime instinctively knew when to slow it down and let a handful of well-chosen, well-placed notes do the talking. His restrained, yet remarkably musical openings to his solos in "Cowboys from Hell" and "Cemetery Gates" illustrate this ability to the tee. *"I hate guys who play fast leads all the time just because they can,"* Dime once remarked. *"C'mon, slow down and play some notes that count, dude. Hell, I'll take one note over a million any day! Play that one note with heart, feel, and guts, and then let that sucker sing, just like Billy Gibbons does. Hey, don't get me wrong, I love wailing out leads as much as the next guy BUT only if it complements the track. To me, playing what works best for the song is much more impressive than trying to impress other guitarists by jerking off all over the neck or showing off your new three-handed guitar technique. Tone and feel are much more important."*

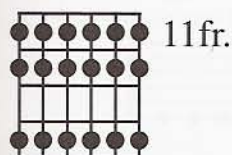
When Dime feels the time is right to shred though, boy, does he, and "Cowboys from Hell" is a great showcase of his remarkable abilities in this area. His use of wide stretches and legato (hammer-ons and pull-offs) to create lightning-fast runs while flowing like fluid is world class, as is his note choice, deft use of pinch-harmonics, and superbly controlled, emotive employment of wide bends and vibrato. The inspiration for the wide, fretboard-hand stretches he often does came from Eddie Van Halen: *"I kept seeing pictures in Guitar World of him doing big-assed, left-hand finger stretches, and that inspired me to start dicking around with wide-stretch ideas of my own. Another thing I learned from studying those pictures was the importance of my little finger. It's there, so use it—it definitely gives you more reach."*

Another trademark Van Halen trait Dime uses to great effect are symmetrical runs, namely employing the same exact fingering pattern on each string during a run. Figure 5, a run similar to one used near the start of his "Cowboys from Hell" solo, is a perfect illustration of this idea in action. Figure 6 shows a fretboard diagram of the symmetrical fingering used in this lick.

Figure 5



Figure 6



I'll let Dime explain how he came up with the above: *"How I came up with this ascending passage was real simple. I was messing around with a wide-stretch lick on the low E string [marked as 'initial lick' in Figure 5] and figured, hey, let's see what happens if I take this pattern right across the neck and end on the high E string. I tried it, it sounded cool as shit, and so I used it in my 'Cowboys...' lead. I have absolutely no clue what's happening scale-wise—to me it's just a ripping E minor run that works. I'm into futzing around with symmetrical runs in a major way."*

Harmonic Screams

Perhaps one of Dime's most celebrated techniques is his penchant for using his whammy bar to make natural harmonics literally scream. The first time most of the world heard this was at the end of "Cemetery Gates," where Dime used this technique to duplicate vocalist Phil Anselmo's emotional screams with uncanny accuracy. How does he do this? Once again, I'll let Dime explain: *"I stumbled upon harmonic squeals when I was dicking around one day. A lot of people think I use a harmonizer or a [Digitech] Whammy pedal to do them, but I don't: all I use is my bar and some natural harmonics. To make a harmonic scream, I first dump my Floyd Rose [locking whammy bar system] real quick, hit a harmonic with my left hand while the string is still flapping, and then use the bar to pull it up to the pitch I want. If this sounds complex to you, don't skitz...it's actually a pretty simple thing to do once you've got the technique down. Here's the idea broken down into four easy steps:*

Step 1: Flick the string you want to hit the harmonic on with your left (fretboard) hand.

Step 2: Dump the bar down.

Step 3: Lightly tap the harmonic you want with a left-hand finger.

Step 4: Let the whammy bar come back up real smoothly—so the harmonic squeals like a pig!"

This said, to make matters a little more complex...

1. Dime often does this with those hard-to-hit harmonics that reside between the frets—like the one that can be found about $\frac{1}{4}$ of the way between the second and third frets on the G string. It's hard to find and needs a lot of distortion to coax out, but when you catch it right, boy does it squeal beautifully! A perfect way to get used to locating those "in-between the frets" harmonics is to master the intro to "Heresy" (Figure 7), which is 100 percent constructed from natural harmonics and includes two of those hard-to-hit ones.

Figure 7

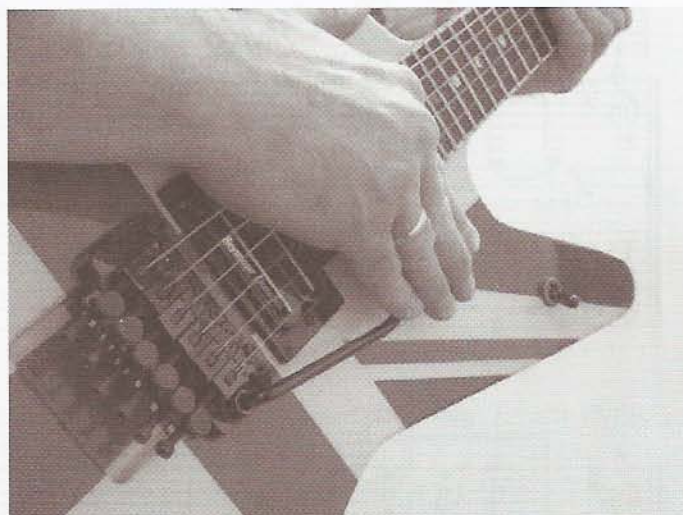
Figure 7 shows the musical notation and guitar tablature for the intro to "Heresy". The notation is in treble clef, key of F# (three sharps), and 4/4 time. The melody is written on a single staff. The guitar tablature is shown below the staff, with fret numbers 5, 4, 4, 4, 4, 4, 3, 3, 3, 3, 3, 2.75, 2.75, 2.75, 2.25, 2.25, 2.25, 2.25, 2, and 5. The tablature includes a 'T' (tap) and 'B' (bar) column. The notation includes a 'N.C.' (Natural Chord) marking and a 'f (w/dist.)' (fretted with distortion) marking. The harmonic is marked as '(harm.)'.

2. Dime often pulls harmonics past their regular pitch—a move that requires fine control over the whammy bar and also calls on you to use your ears as well as your hands to hit the note(s) you're aiming for. To help control this with precision, here's what Darrell does: *"I've found that with the bar aiming towards the back of the guitar [Photo A], I can more accurately get to the note I'm aiming for because I have to push the bar down to get there—think about it! But whenever I'm aiming for a gut-wrenching squeal, I go for it with the bar facing the front [Photo B]. There's a different feel to both, so experiment and find which works best for you. Backward or forward? The choice is yours."*

Photo A



Photo B



The book you are holding was painstakingly and meticulously transcribed by one of the industry's finest and most respective purveyors of this art—Danny Begelman. That said, guitar playing is a deeply personal thing, and the interpretation of another player's work is, and will always be subjective—unless the artist whose work is under the microscope is intimately involved in the process. And, as we all know, sadly that wasn't possible in this case, as Dime is regrettably no longer with us...I know for a fact that if he was, though, he would've poured over every single note! So, while Danny's incredible work serves as the ultimate road map, if you hear something differently or feel more comfortable playing the same notes in a different place on the neck, then go for it! As Dime once said, *"...remember, it's all good, everything goes and there ain't no rules or boundaries. So get off! Tear it a new ass, tear it hard, rip gaping holes in it! Make tracks, leave marks!"*

R.I.P. Dime. Your music, mayhem, mirth, memory and inspiration live on...and always will.

Nick "Hitchcock" Bowcott, July 2007

THE ART OF SHREDDING

Moderately ♩ = 140

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums

Bass Gtr. F5

Bass gtr. cont. simile

F5 E5 Eb5

Elec. Gtr. 1 (w/dist.)

f P.M. --i

P.M. --i

pick slide

F5 E5 Eb5

F5 E5 Eb5

15^{ma}

Elec. Gtr. 2 (w/dist.)

P.M. --i

P.M. --i

harm. f

F#5

P.M. -----i

A.H. -----i

P.M. -----i

B5

P.M. throughout

19 F5

TAB

4 2 4 2 2 2 2 0 0 4 0 0 4 0 4 2 0 4 2 4 2 2 2 2 0 0 4 0 0 4 0 4 2 0

23 B5

TAB

4 2 4 2 2 2 2 0 0 4 0 0 4 0 4 2 0 4 2 4 2 2 2 2 0 0 4 0 0 4 0 4 2 0

27 C#5 A/C# C#5 A/C#

TAB

6 4 6 4 4 4 4 6 6 4 4 6 6 4 4 7 7 4 4 7 7 4 4 6 4 4 4 4 4 4 4 4 4 4 4 4 4 7

Faster ♩ = 232

Bass & Drums tacet

E5

Rhy. Fig. 1

Play 4 times

31

P.M. - - - - P.M. P.M. - - - - P.M. P.M. - - - - P.M.

TAB

0 0 5 3 0 3 0 0 5 0 5 0 0 0 6 0 6 7 5

Bass & drums enter

w/Rhy. Fig. 1 (Elec. Gtr. 2) 3 times

E5

33

Whoa!

39 **B♭5**
Elec. Gtr. 2

B5 **B♭5** **G5**

T
A
B

3 1 3 4 4 2 2 1

Verse 1:

[illegible]

45 E5 B♭5 B5 B♭5 B5

the cat-e-go-ry of mi-nor-i - ty,___ now what are we sup - posed ___ to be?__

P.M. --- P.M. --- P.M. -- P.M. -- P.M. -- P.M. - P.M. - P.M. - P.M. --

TAB

2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 9 1 1 1 3 1 2 2 2 4 2 2 2 3 1 1 1 3 1 2 2 2 2

49 E5 G#5

Born free to be pow - er - less__ to change__ the world__

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - - - P.M. - - - - -

TAB

2 2 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 4
0 0 0 0 0 0 0 0 0 0 3 4 2

53 E5 B \flat 5 B5 B \flat 5

with our lives in the hands of mad - men. Yow!

end Rhy. Fig. 2

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 3 1 3 4 4 3 12

Interlude:

E5

Rhy. Fig. 3

end Rhy. Fig. 3

57

P.M. - - P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. P.M. - - P.M. P.M.

TAB

0 0 5 3 0 0 5 0 5 0 0 6 0 8 7 5 0 0 5 3 0 0 5 0 5 0 6 5 5 4 4

61 B5/F#

TAB

4 2 2

Verse 2:

w/Rhy. Fig. 2 (Elec. Gtr. 2)

64 E5 G#5

Now in times when so - ci - e - ty needs us this is where the sin be - gins.

68 E5 B \flat 5 B5 B \flat 5 B5

We're a-ware they're go-ing to free us, rage from our hearts with - in.

72 E5 G#5

Born of this world, which is a liv - ing hell.

76 E5 Bb5 B5 Bb5

But we'll be clos - er to heav - en. So

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

80 E5

now, this is the art to shred...

84

it's on - ly e - mo - tion.

88

this is the art to shred...

92

it's on - ly e - mo - tion.

Interlude:

96 E5

Elec. Gtr. 2

P.M. throughout

TAB

100

TAB

7 7 7 6 7 5 | 7 6 5 6 7 5 | 7 7 7 6 7 5 | 7 6 5 6 7 5

104

E5 Eb5 E5 Eb5 E5 Eb5 E5 Eb5 E5 Eb5 D5

TAB

9 8 7 6 | 9 8 7 6 | 9 8 7 6 | 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 | 9 8 7 6 | 9 8 7 6 | 8 7 6 5

107

E5 Eb5 E5 Eb5 E5 Eb5

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 9 8 7 6 | 9 8 7 6 | 9 8 7 6 | 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

110

E5 Eb5 E5 Eb5 D5

TAB

9 8 7 6 | 9 8 7 6 | 8 7 6 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Half time ♩ = 116

112

Bb5 E5 Bb5 F5

P.M. ----- P.M. -----

TAB

3 1 0 | 3 1 0 | 3 2 0 | 2 2 2 2 2 2 2 2 | 3 1 0 | 3 1 0 | 3 3 1 | 3 3 3 3 3 3 3 3

116

G5 F#5 F5 Bb5 E5

P.M. - - - - - P.M. - P.M. - - - - -

TAB

3 3 3 5 5 5 5 5 5 4 4 4 3 3 3 3 3 3 3 1 0 3 1 0 3 1 2 0

120

Bb5

F5

P.M. - - - - -

TAB

2 2 2 2 2 2

0 0 0 0 0 0

3 3 3

1 1 1

0 0 0 0 0 0

1 1 1 1 1 1

Dbl. time ♩ = 232

127

(8va)

G♭5 A♭5 E5 G♭5

TAB

6 6 6 6 7 6 6 6 6 6 6 6 4 4 4 4 6 6 6 6 7 6 6 6 6 6 6 6 6 2 2 4 4
4 4 4 4 5 4 4 4 4 4 4 4 2 2 2 2 4 4 4 4 5 4 4 4 4 4 4 4 0 0 2 2

III A♭5 G♭5 A♭5 E5 G♭5

TAB

6 6 6 6 7 6 6 6 6 6 6 6 4 4 4 4 6 6 6 6 7 6 6 6 6 6 6 6 2 2 4 4
4 4 4 4 5 4 4 4 4 4 4 4 2 2 2 2 4 4 4 4 5 4 4 4 4 4 4 4 0 0 2 2

A♭5 G♭5 G5 G♭5 F5 E5 Eb5 D5 C5

Elec. Gtr. 3 (*w/dist.*)

f

TAB

6 6 6 6 7 6 6 6 6 6 4 4 4 4
4 4 4 4 5 4 4 4 4 4 2 2 2 2

[illegible]

Guitar Solo:

* C5
(8va)-

Elec. Gtr. 2 tacet

A5

C5

139



TAB

8 8 10 10 10 11 11 11 13 13 13 16 16 16 17 17 17 22 22

*Chords implied by bass gtr.

143 (8va) A5 C5

TAB: 22 22 22 22 | 22 22 22 20 | 22 20 22 | 21 20 21 1 1/2 (21) 1 1/2 (21) 1 1/2 (21) 19

147 (8va) A5 D5

TAB: 17 20 17 17 1 1/2 17 20 17 | 17 17 17 1 1/2 17 20 17 17 17 | 17 1 1/2 13 17 13 | 14

Elec. Gtr. 2

TAB: 7 5

151 (8va) E5 F5 G5 A5 D5

TAB: 20 17 20 17 19 15 18 15 18 | 17 13 17 13 15 12 16 12 16 15 | 13 14 15 13 14 | 22

TAB: 9 7 10 8 12 10 14 12 7 5

155

E5 F5 G5 A5 G5 A5 D5

(8^{va})

TAB

10 6 10 6 15 12 15 12 22 (22)

TAB

9 7 10 8 12 10 14 12 14 12 14 12 14 12 12 14 12 14 7 5

159

E5 F5 G5 A5 D5

(8^{va})

A.H.

TAB

15 12 15 12 20 15 20 15 22 (22) 5 8

TAB

9 7 10 8 12 10 14 12 7 5

163

E5 F5 G5 B5 C5 D5 D#5

TAB

7 10 8 11 10 13 7 10 8 11 10 13 11 14

TAB

9 7 10 8 12 10 4 2 5 3 7 5 8 6

w/Rhy. Fig. 3 (Elec. Gtr. 2)

167 E5

So

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

171 E5

now,

this is the art

to shred...

175

it's on - ly e - mo - tion.

179

this is the art

to shred...

183

it's on - ly e - mo - tion.

Outro:

187 E5

Right!

190

Right!

Elect. Gtr. 2

P.M.

TAB

7 7 7 6 7 5 7 6 5 6 7 5 7 7 7 6 7 5

190

Right!

(P.M.)

TAB

7 6 5 6 7 5 9 9 9 8 9 7 9 8 7 8 9 7 2 0

CLASH WITH REALITY

Moderately ♩ = 86

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

A♭5

Elec. Gtr. 1 (w/dist.)

Drums

f

D5

Drums play dbl.-time feel

10 A♭5

P.M. -----

12

(P.M.) -----

D5

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

6 4 6 4 6 4 6 5 7 7 7 7

Drums end dbl.-time feel

14

Ab5 Gb5 G5 D5 Ab5

TAB

6 6 4 7 6 4 7 6 4 7 7 7 6 6 4 6 4 6 4 6 4 6 5 5

4 2 2 3 3 5 5 4

18

N.C. Ab5

A.H. -----

TAB

6 6 4 4 6 6 4 4 6 6 7 7 4 4

4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6

2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4

21

A(b5,β) D5

TAB

4 6 4 6 4 6 4 6 4 6 7 7 7 7 7 7 7 7

2 4 2 4 2 4 2 4 2 4 5 5 5 5 5 5 5 5

41

1. D5

the in - de - scrib - a - ble. Clash with!

TAB

2 4 2 4 2 4 2 4 2 5 4 2

6 4 6 4 6 4 6 5 7 7 7 7

Drums play dbl.-time feel

Ab5

43

Ow! Let the dogs

P.M.

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2 5 5 4 2 2 2 5 5 4 2 3 3 4 4 5 4 2

45

A(b5,β) D5 1. 2. D5

lie where we f***-in' sleep! 2. Ir - Clash with!

(P.M.)

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2 6 5 7 7 7 7 7 7 7 7 6 4 6 4 6 4 6 5 7 7 7 7

Interlude:

48

E5 N.C. E5

P.M. - P.M. - P.M. - P.M. - P.M. - P.M. -

TAB

12 11 12 12 5 7 5 6 12 11 12 11

0 0 0 0 0 6 6 6 5 6 0 0 0 0

Drums play dbl.-time feel

1. N.C. 2. C5 D5 E5

51

(P.M.) - - - P.M. - - - P.M. - - -

TAB

10 10 1 3 2 2 10 10 5 7 12 11

0 0 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

54

N.C. E5

TAB

12 12 5 7 6 5 6 12 12 11 11

0 0 0 0 0 0 0 6 6 6 6 0 0 0 0 0 0 0 0 0 0 0 0

1. N.C. 2. N.C.

56

TAB

10 10 1 3 2 2 10 10 1 3 2 2 1

0 0 0 0 0 0 0 2 2 2 2 0 0 0 0 0 0 2 2 2 2 1

Guitar Solo:

Drums end dbl.-time feel

F#5

Elec. Gtr. 3 (w/dist.)

58

f w/wah

TAB

x x 2 x 2 x x x 4 x 2 x 5 4 5 4 5 4 5

x x 2 x 2 x x x 4 x 2 x 5 4 5 4 5

Elec. Gtr. 2 (w/dist.)

f w/wah

TAB

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

Elec. Gtr. 1

TAB

14 13 14 7 9 8 7 9

2 2 2 2 2 2 8 8 8 8 8 8

[illegible]


The image displays a musical score for the song "The Wind" by The Beatles. The top staff is a standard musical notation for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bottom staff is a guitar tablature, with six lines representing the strings. It includes fret numbers (e.g., 14, 13, 12, 8, 7, 9) and picking patterns (e.g., 2 2, 2 2, 2, 2 2, 8 7 8 9 8 7 8). The tablature is aligned with the notes on the musical staff above it.


Elec. Gtrs. 2 & 3 tacet

8va
Elec. Gtr. 4 (w/dist.)

f 3 3 3 3 3 3 3 3 3 3 3 *grad. bend*

17 14 17 14 14 17 14 17 16 14 16 17 17 16 14 16 14 14 17 14 17 16 14 17 (17) 14 17 14

Elec. Gtr. 3


Elec. Gtr. 2


TAB
 19
 16

(8va)----- C5 D5

64

TAB

17 16 21 20 19 22 21 22 21 22 21 22 21 22

14 14 13 13 12 12 5 5 7 7 5 5

2 2 2 2 2 2 0 0 0 0 0 0 0 0

Interlude:

Drums play dbl.-time feel

66 E5 Elec. Gtr. 1 N.C.

TAB

12 12 11 11 12 12 5 6 7 6 5 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0

68 E5 N.C.

TAB

12 12 11 11 10 10 1 2 3 2 1 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

70 N.C.

TAB

0 1 1 1 3 3 3 1 1 1 0 0 0

w/trem. bar P.M. w/trem. bar

*Depress trem. bar to slack.

**Depress trem. bar down approx. 1 1/2 steps
(sounding pitch should be C#).

Chorus:
Drums end dbl-time feel
A5

27

72

Clash with re - al-i - ty, it rears its ug - ly head.

TAB

2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 2 5 4 2 3 4 5 4 2 2 4 2 4 2 4 2 4 2 5 4 2

75

Clash with re - al-i - ty,

TAB

6 4 6 4 6 4 6 5 4 (4) 2 2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 3 4 5 4 2

78

the in - de - scrib - a - ble. Clash with...

D5

TAB

2 4 2 4 2 4 2 4 2 5 4 2 6 4 6 4 6 5 7 7 5 5

Outro:
E5 F5 G5

re - al - i ty.

P.M. P.M. P.M. P.M.

TAB

0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 6 7 0 0 0 0 0 0 0 0 0 0 3 1 3 3 5 1 1 1 3

82 E5 G5 A5 Bb5 A5 Bb5 C5

(P.M.) (P.M.) (P.M.)

TAB

84 E5 F5 G5

Clash with! Re - al - i - ty. —

(P.M.) (P.M.) (P.M.) (P.M.)

TAB

86 E5 G5 A5 Bb5 A5 Bb5 C5

(P.M.) (P.M.) (P.M.)

TAB

88 E5

Whoa! —

(P.M.)

TAB

G5 Bb5 B5

(P.M.)-----

TAB

0 0 0 0 5 7 0 0 0 0 6 5 3 3 3 3 3 3 8 8 8 9 9 9 9 9 9 7 7 7

Drums play dbl.-time feel

E5 F5 G5

Clash!

(P.M.)----- P.M.----- P.M.----- P.M.-----

TAB

0 0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0 6 7 0 0 0 0 0 0 0 0 8 7 0 0 0 1 x 3 3 5 1 1 3

E5 G5 Bb5 B5 G5 E5

(P.M.)----- P.M.----- P.M.-----

TAB

0 0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0 6 7 0 5 3 3 3 3 5 3 8 8 8 9 9 9 9 9 2 2 0

F#m7 Asus2 E5 D₉⁶

Cru - ci - fied__ for__ no sins,__ an im - age be - neath__ me.

F#m7 Asus2 E5 D₉⁶

Lost with - in my plans__ for life,__ it all__ seems so__ un - real.__

F#m7 Asus2 E5 D₉⁶

I'm a man cut in half__ in this world,__ left in my mis - er - y.__

Acous. Gtr.

hold - - - - - hold - - - - -

TAB

2 4 2 2 2 2 0 2 4 0 4 2 2 4 0 4 2 0 4 3 5 6 0 5 7 6 7

F#m7

*Elec. Gtr. 2 (w/dist.)

mf

TAB

5

*w/Digitech Whammy™ pedal

(hold) - - - - - hold - - - - - hold - - - - -

TAB

0 7 9 7 9 0 9 10 9 11 4 2

Elec. Gtr. 1

w/delay

TAB

0 5 5

Instrumental:

28

F#m6 F#m(b6) F#m F#m7

TAB

32

F#m6 F#m(b6) F#m N.C.

TAB

F#m7 Asus2 E5 D⁶₉

TAB

TAB

F#m7 Asus2 E5 D⁶₉

Elec. Gtr. 2*8va

Elec. Gtr. 1

TAB

TAB

*Elec. Gtrs. 1 & 2 8va.

(8va)

TAB

(hold)- hold- hold-

TAB

Faster ♩ = 138

48 A5 F5 A5 1.2. F5
Elec. Gtr. 3 (w/dist.)

f P.M. ----- A.H. A.H. P.M. ----- A.H. A.H. -

TAB: 2 0 0 0 0 0 2 1 2 3 2 3 4 2 3 2 0 0 0 0 0 2 1 2 3 1 2 3 2 2

52 F5 E5 F5 F#5 A5 B5 C5 E5 F5 F#5 A5 B5

A.H. P.M. - P.M. - - - P.M. - - - P.M. - P.M. - - - P.M. - - -

TAB: 3 1 2 3 2 3 4 2 2 2 0 0 0 0 2 2 2 2 3 2 3 0 1 4 2 2 2 0 0 0 0 2

56 C5 E5 F5 F#5 A5 B5 C5 E5 F5

P.M. ----- P.M. - - P.M. - - - P.M. -----

TAB: 2 2 2 3 2 3 4 2 2 2 0 0 0 0 2 2 2 2 3 2 3 0 1

59 F#5 A5 B5 C5 E5 F5 F#5

P.M. - - P.M. ----- P.M. -----

TAB: 4 2 2 2 0 0 0 0 2 2 2 2 3 2 3 4 2

Verses 2 & 3:

resume half-time feel

62 F#m7 Asus2 E5 D⁶₉

2. The rev - 'rend, he turned to me with-out a tear in his eyes.
 3. Some-times when I'm a - lone, I won-der a - loud

Elec. Gtr. 4 (clean-tone)

mf hold throughout

TAB

66 F#m7 Asus2 E5 D⁶₉

Elec. Gtr. 4 cont. simile

It's noth-ing new for him to see, I did - n't ask him why.
 if you're watch - ing o - ver me, some-place far a - bound.

70 F#m7 Asus2 E5 D⁶₉

I will re - mem - ber the love our souls had sworn to make.
 I must re - verse my life, I can't live in the past.

74 F#m7 Asus2 E5 D⁶₉

Now I watch the fall - ing rain, all my mind can see now is your face.
 Then set my soul free, be-long to me at last.

Elec. Gtr. 3

pick slide

TAB

Pre-chorus:

end half-time feel

78 F#5 A5 E5

1. Well, I guess you took my youth, and
 2. Through all those com - plex years, I

TAB

80

gave it all _____ a - way. _____
 thought I was _____ a - lone. _____

D5 A/C#

TAB

3 4 2 7 5 7 4 0

82

Like the birth of a new _____ found joy, this love would end _____ in rage. _____
 I did - n't care to look _____ a - round and make this world _____ my own. _____

F#5 A5 E5 D5 A/C#

Elec. Gtr. 3 cont. simile

86

And, when she died, I could - n't cry, the pride with - in _____ my soul. _____
 And, when she died, I should have cried and spared my - self _____ some pain. _____

F#5 A5 E5 D5 A/C#

90

You left me in - com-plete, all a - lone as the
 You left me in - com-plete, all a - lone as the

F#5 A5 E5

Elec. Gtr. 3

TAB

4 2 3 4 2 0 3 4 2 0 3 4 2 0 3 4

To Coda ⊕

93

mem - o - ries now _____ un - fold. _____
 mem - o - ries still _____ re - main. _____

D5 A/C# E/G# A5

P.M. - - - - -

TAB

7 5 7 5 7 5 7 4 7 4 7 4 7 5 (7) (5)

Chorus:
resume half-time feel

95 A5 F5 A5

Be - lieve the word,

P.M. A.H. A.H. P.M.

TAB

98 F5 A5 F5

I will un - lock my door and pass the cem -

A.H. A.H. P.M. A.H. A.H.

TAB

D.S. al Coda

101 A5 F5 E5 F5

c - ter - y gates.

P.M. A.H.

TAB

⊕ Coda

Chorus:
resume half-time feel

103 A5 F5

The way we were,

Elec. Gtr. 3 P.M. A.H. A.H.

TAB

106 A5 F5

the chance to save

P.M. ----- A.H. A.H. -----

TAB

2 0 0 0 0 0 2 1 2 3 1 2 3 2 2

108 A5 F5 A5 F5

Elec. Gtr. 3 cont. simile

my soul. And my con - cern is now in vain.

112 A5 F5 A5 F5

Be - lieve the word, I will un - lock.

116 A5 F5 A5

my door and pass the cem - e - ter - y...

Elec. Gtr. 3

P.M. ----- A.H. A.H. P.M. -----

TAB

2 0 0 0 0 0 2 1 2 3 2 3 4 2 3 2 0 0 0 0 0 2 1 2

119 A5 E5 F5 A5 E5 F5 A5 E5 F5 A5 E5 F5

P.M. -----

TAB

2 0 0 1 0 0 1 2 0 0 0 1 2 0 0 0 1

Guitar Solo:

121 F#m7 Asus2 E5 D₉⁶

gates.

Elec. Gtr. 5 (w/dist.)

f *w/trem. bar hold hold

TAB

Elec. Gtr. 4

mp

TAB

F#m7 Asus2 E5 D₉⁶

Elec. Gtr. 4 cont. simile

125

TAB

F#m7 Asus2 E5 D₉⁶

8^{va}

129

TAB

F#m7 (8^{va}) Asus2

133

TAB

E5

D5

E5 F5

135

P.M. -----

rake 1/4 rake 1/4 rake 1/4

TAB

12 13 14 15 12 13 14 15 13 14 15 16 14 14 14 14 14 14 (14) (14)

Elec. Gtr. 3

P.M. throughout

TAB

2 0 2 0 2 0 2 0 2 0 7 5 7 5 7 5 7 5 2 0 3 1

end half-time feel

A5

B5

C5

E5

F5

137

F#5 8va

TAB

16 14 14 17 14 16 14 14 17 14 16 14 14 17 14 17 14 17 14 17 14 17

P.M. -----

P.M. -----

P.M. -----

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 3 2 0 3 1

F#5

A5

B5

C5

C#5

C5

A5

139

F#5 (8va)

TAB

21 14 17 21 17 14 21 17 20 14 17 20 17 14 20 17 19 20 19 17 14 17 19 20 19 17 14 17 19 17 14 16

P.M. -----

P.M. -----

P.M. -----

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 3 6 4 5 3 2 0

141

F#5 A5 B5 C5 E5 F5

TAB

17 16 14 17 14 19 17 14 17 14 17 14 17 14 15 14 15 14 16 14 16 14 14 16 16 16

P.M. --- | P.M. --- | P.M. --- |

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 2 3 2 0 3 0 1

143

F#5 A5 B5 C5 C#5 C5 A5

w/trem. bar - - | w/trem. bar - - | rake PH.

TAB

14 16 14 (14) (14) (14) (14) 13 11 10 9 11 10 9 11 10 9 10 9 8 10 9 8 9 (9) (9) (9) 7 9 6 6

P.M. --- | P.M. --- | P.M. --- |

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 6 5 2 2 4 3 0

F#5 A5 B5 C5 E5 F5 F#5 A5 B5

*w/trem. bar

TAB

(6)

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. --- |

TAB

4 2 2 2 2 2 0 0 0 0 0 4 2 2 2 2 5 2 3 4 2 2 2 2 0 0 0 0 0 4 2

148 C5 C#5 C5 A5 F#5 A5 B5 C5 E5 F5

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

4 2 2 2 5 3 3 3 6 4 5 2 4 2 2 2 2 0 0 0 0 0 2 2 2 2 2 3 2 3 0 1

151 F#5 A5 B5 C5 C#5 C5 G#5 C#5 C5 G#5

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

4 2 2 2 2 0 0 0 0 0 2 4 2 2 2 3 3 3 4 5 6 5 6 4 6 5 6 4 4 3 6 4

Chorus:

resume half-time feel

154 A5 F5 A5 F5

Elec. Gtr. 3 resume chorus fig. simile

The way we were, the chance to save

158 A5 F5 A5 F5

my soul. And my concern is now in vain.

162 A5 F5 A5 F5

Be - lieve the word, I will un - lock

166 A5 F5 A5 A5 E5 F5 A5 E5 F5 N.C.

my door and pass the cem - e - ter - y...

Elec. Gtr. 3

P.M. - - - - -

TAB

2 0 2 0 0 1 0 0 1

A5 F5 A5 F5

8^{va} throughout

gates! _____

Elec. Gtr. 3

P.M. ----- A.H. ----- P.M. ----- A.H. -----

TAB

2 0 0 0 0 0 2 1 2 3 2 0 0 0 0 0 2 1 2 3 4

A5 F5 A5 F5 A5 F5

Elec. Gtr. 3 cont. simile

Elec. Gtr. 5

*8^{va} throughout

Gates! _____

Harm.

w/trem. bar -----

*w/trem. bar

TAB

4 (4) (4) (4) 0 (0)

*Scoop with bar, gradually pulling up 2 1/2 steps, vibrate bar, gradually release bar, and then dive.

A5 F5 A5 F5 A5 F5

Gates! _____

15^{ma} -----

Harm.

*w/trem. bar -1 1/2

TAB

2.25 (2.25) (2.25) (2.25) 2.25 (2.25) (2.25) (2.25) (2.25) 2.25

*Grad. depress bar, shake bar, then dive.

A5 F5 A5 F5 A5 F5 A5 F5

Begin fade

15^{ma} -----

*Harm. 1 1/2

TAB

(2.25) (2.25)

*Gradually pull up on bar, then gradually release bar and depress to slack.

**Depress bar 2 1/2 steps, strike harmonic, gradually release bar, then gradually pull up 2 1/2 steps, vibrato w/bar, then release to slack.

A5 F5 A5 F5 A5 F5

15^{ma} -----

Harm.

w/trem. bar 2 1/2

TAB

2.25 (2.25) (2.25)

*Slackened string noise.

Fade out

COWBOYS FROM HELL

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 116

Intro:

N.C.

Elec. Gtr. 1 (w/dist. & flanger)

Elec. Gu. 1 (w/ dist. & jangle)

mf

TAB

Elec. Gtr. 1 cont. simile

E5

Elec. Gtr. 2 (w/dist.)

3

Elec. Gtr. 2 (w/dist.)

mf

w/slight P.M. -----

w/slight P.M. -----

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 15 12 15 12 15 15 13 12 13 14 12 12 15 12 15 12 15 15 13 12 13 14 12

6

*Elec. Gtr. 2 is doubled.

8 Elec. Gtr. 3 (w/dist.)

f P.M. -----

TAB

2 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

30

P.M. -----

P.M. -----

TAB

32

P.M. -----

P.M. -----

TAB

34

P.M. -----

P.M. -----

TAB

36

P.M. -----

P.M. -----

TAB

38

Oh, come on!_

P.M. -----

P.M. -----

TAB

20

P.M. ----- P.M. ----- P.M. - 1

T
A
B

0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

22

P.M. ----- P.M. ----- P.M. - 1

T
A
B

0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

Verse:

E5

24

1. Un - der the lights__ where we__ stand tall__ no - bod-y touch-es us at all.__
2. Pil - lage the vil - lage, trash the scene,__ but bet - ter not take it out on me__ 'cause

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 2 0

26

Show - down, shoot - out, spread fear with - in,__ with - out.__ We are
a ghost town is found where your cit - y used to be.__ So

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

Chorus:

E5

36

Here we come, reach for your gun, and you bet-ter lis - ten well, my friend. You see,

P.M. -----

P.M. -----

TAB

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

38

it's been slow down be - low. Aimed at you, we're the cow-boys from hell.

P.M. -----

P.M. -----

TAB

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

40

Deed is done, a - gain we've won, ain't talk-ing no tall tales, friend, 'cause

P.M. -----

P.M. -----

TAB

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

To Coda ♪ 1.

42

high noon, your doom. Com-in' for you, we're the cow-boys from hell.

P.M. -----

P.M. -----

TAB

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

2 0 3 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

44

Yeah!

TAB

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 1 2 0 0 1 2 0

46

TAB

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

48

Oh. _____

TAB

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

2.

50

Com - in' for you, _____ we're the cow - boys from

G5 F#5 F5

TAB

2 3 2 3 2 0 3 0 3 0 5 5 4 4 3 3 4 3 2 1

Guitar Solo:

51

E5 C5 A/C#

hell.

Elec. Gtr. 4 (w/dist.)

f

TAB

7 (7) 8 7 8 7 8 (8) 14 (14)

Rhy. Fig. 1

Elec. Gtr. 3

P.M. - - - -

P.M. - - - -

P.M. - - - -

TAB

0 0 2 2 3 3 5 5 4 4 2 2

54

D5 Bb5 A5 G5 E5

A.H.

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

TAB

15 15 15 15 (15) 11 12 15 11 12 15 11 12 15 11 12 15

P.M. - - -

TAB

5 5 5 3 2 2 2 0 3 2 0

56

C5 A/C#

8va

1 1/2

TAB

11 12 15 11 12 15 11 12 15 12 11 15 11 15 11 15 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12

TAB

5 5 2 2 4

The musical notation for the guitar solo in "The Sound of Silence" is shown on a single staff. The key signature is D major (two sharps). The tempo is marked "800". The solo begins with a D5 chord, followed by a Bb5 chord, then an A5 chord, and finally a G5 chord. The notation includes various musical symbols such as slurs, ties, and accidentals. The fretboard diagram below the staff shows the fingerings for the solo, with numbers 12, 15, 19, 15, 17, 14, 20, 15, 17, 14, 12, 15, 15, 12, 15, 12, 16, 14, 12, 14, 12.

end Rhy. Fig. 1

T
A
B

7 7 5

3 3 1

2 2 0

3

w/Rhy. Fig. 1 (*Elec. Gtr. 3*)

59

E5 C5 A/C# D5 Bb5 A5 G5

TAB

14 12 14 (14) 8 14 15 15 15 (15) 15 (15) 15 12 17 10 17 17 19 1 1/2 14

65 (8va) A/C# D5 Bb5 A5 G5

TAB

Interlude:

E5

(8^{va})

67

TAB

Rhy. Fig. 2
Elec. Gtr. 3

TAB

69

TAB

72

TAB

Elec. Gtr. 2

75

TAB

Elec. Gtr. 3

(8^{va})

TAB

D.S. al Coda

77

w/slight P.M. -----

TAB

12 15 12 15 12 15 13 15 12 15 13 14 12 | 12 15 12 15 12 15 13 12 15 12 (12)

⊕ Coda

79

Com - in' for you, _____ we're the cow - boys from hell. _____

P.M. -----

TAB

2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0 | 2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0

80

Ah. _____ Step a - side, _____ we're the cow-boys from hell. _____

P.M. -----

TAB

2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0 | 2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0

Outro:

w/Rhy. Fig. 2 (Elec. Gtr. 3)

E5

82

Uh!

Elec. Gtr. 3

P.M. -----

TAB

0 0 0 0 0 0 0 1 0 3 3 0

DOMINATION

Moderately fast ♩ = 134

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums play dbl.-time feel

Drums

E5

G5

Elec. Gtr. 1 (w/dist.) *f*

TAB

12 0 0 7 7 9 0 0 7 7 9 0 0 7 7 9 0 0 5 7 5 3

3

E5

A5

G5

E5

P.M. -- | P.M. -- |

TAB

0 0 7 7 9 0 0 7 7 9 0 0 7 7 9 0 0 5 8 5 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9

6

G5

E5

A5

G5

P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- |

TAB

0 0 0 7 7 9 0 0 0 5 7 5 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 5 8 5

Drums end dbl.-time feel

9

E5

G5

E5

P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- |

TAB

0 0 7 7 9 0 0 7 7 9 0 0 7 7 9 0 0 5 7 5 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9

12

A5 G5 E5 G5

P.M. - | P.M. - | P.M. - - | P.M. - - | P.M. - - - | P.M. - - |

TAB

0 0 7 7 9 5 7 0 0 5 8 5 6 3 0 0 0 7 7 9 7 5 7 0 0 0 9 7 9 5 7 0 0 0 5 7 5 3

15

E5 B5 C#5 D5 N.C. E5

P.M. - - - - | P.M. - - - - | P.M. - - - - - - - - - | P.M. - - - - - |

TAB

0 0 0 9 7 9 5 7 0 0 0 9 7 9 5 7 7 7 7 9 9 9 10 10 10 14 0 0 0 0 2 0

18

B5 Bb5 A5 G5 F#5 F5

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - - - - - |

TAB

0 0 0 0 2 0 0 0 0 0 2 0 9 9 8 8 7 7 5 5 5 5 4 3 7 7 6 6 5 5 9 9 2 1

Verse:

21

E5

1. Ag - o - ny is the price that you'll pay in the end.
 (2.) now blacked heart is reach - ing out in di - vin - i - ty.

P.M. - - - - - | P.M. - - - - - | P.M. - - - - - |

TAB

0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0 2 0

24

Dom - i - na - tion con - sumes you, then calls you a friend.
Bod - ies sus - pend - ed by chains o - ver ra - zors and nails.

P.M. -----

TAB

0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0 2 0

27

B5 Bb5 A5 G5 F#5 F5 E5

It's a twist - ed fall! Binds are like steel and ma -
It's a pen - al - ty! Each ra - zor a vice and each

P.M. -----

TAB

0 0 0 0 2 0 9 9 8 8 7 7 5 5 4 3 0 0 0 0 2 0 7 7 6 6 5 5 3 3 2 1

30

Bb5 E5 Bb5

nip - u - lates the will to be. And it's hard to see! How
nail marks de - mise of your life. Grim con - struc - tion grows! Has

P.M. -----

TAB

0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0 3 1 0 0 3 1

33

E5

soon we for - get when there's noth - ing else left to des -
life played a trick, sealed you in brick by brick till your

P.M. -----

TAB

0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0 2 0

35

B5 Bb5 A5 G5 F#5 F5

troy.
end? It's a use - less to play! }
Forc - ing you _____ to bend! }

P.M. -----

TAB

0 0 0 0 2 9 9 8 8 7 7 5 5 4 3
7 7 6 6 5 5 3 3 2 1

Pre-chorus:

37

C5 G5 D5 E5 G5/E*

Your_ eyes will see the dawn_ of the day,_____ and the

P.M. -----

TAB

5 7 12
5 7 12
3 5 10

*Bass plays E.

40

E5 F5/E E5 G5/E B5 Bb5 A5 G5 F#5 F5

writ - ing on the _____ wall.

P.M. -----

TAB

10 12 12 9 9 8 8 7 7 5 5 4 3
8 10 10 7 7 6 6 5 5 3 3 2 1

43

C5 G5 F5 E5 G5/E

Those_ words that stare in - to_ your soul,_____ and to

P.M. -----

TAB

5 3 12
5 3 12
3 1 10

46 E5 F5/E E5 D5/E F5 G5 A5 B5 C5 D5

your - self you will... be - fall!

P.M. ----- P.M. ----- P.M. -----

TAB

0 0 0 0 0 0 10 10 8 0 0 0 0 0 0 0 7 7 5 3 5 0 2 4 5 7 1 3 0 2 3 5

Chorus:

Drums resume dbl.-time feel

E5

49 G5

It's dom - i - na -

TAB

0 0 9 7 9 5 7 0 0 9 7 9 5 7 0 0 9 7 9 5 7 0 0 5 7 5 3

51 E5 A5 G5

tion, pushed in - to

TAB

0 0 9 7 9 5 7 0 0 9 7 9 5 7 0 0 9 7 9 5 7 0 0 7 8 5 9

Drums end dbl.-time feel

E5

53 G5

liv-ing hell. Dom - i - na -

P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB

0 0 0 9 7 9 5 7 0 0 0 9 7 9 5 7 0 0 0 9 7 9 5 7 0 0 0 5 7 5 9

55 E5 B5 C#5 D5 N.C.

tion!

P.M. ---- P.M. ---- P.M. ---- P.M. ----

TAB

0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 7 7 7 9 9 9 10 10 10 12

1.

58 A5 E5

Yeah! _____

P.M. ----

TAB

7 5 12 0 0 0 0 0 2

62 B5 Bb5 A5 G5 F#5 F5

2. A

P.M. ---- P.M. ---- P.M. ----

TAB

0 0 0 0 2 0 0 0 0 2 9 9 8 8 7 7 5 5 4 3 7 7 6 6 5 5 3 3 2 1

2.

64 A5

Oh! (Laughter.) -----

* w/trem. bar -----

TAB

2 2 0 0 (0)

*Depress trem. bar, hit note, then gradually release bar to normal position and then push in bar to slack.

Interlude:

68 E5

P.M. - - - - | P.M. - | P.M. - - - - | P.M. - | P.M. - - - - | P.M. - | P.M. - - - - | P.M. - |

TAB: 0 0 0 0 7 0 0 | 0 0 0 0 7 0 0 | 0 0 0 0 7 0 0 | 0 0 0 0 7 0 0

72 G5/E* F5/E E5

TAB: 12 12 10 | 10 10 8 | 2 2 0 | 2 2 0

*Bass plays E.

76 G5/E F5/E D5/A

TAB: 12 12 10 | 10 10 8 | 3 2 0 | 3 2 0

*Elec. Gtr. 2 (w/dist.)

TAB: 5 12 13 | 5 12 13 | 5 12 13 | 5 12 13

f harm.
w/trem. bar

Guitar Solo:

Elec. Gtr. 1 tacet

*E5

80 Elec. Gtr. 2

TAB: 13 12 13 16 13 12 13 12 15 12 13 12 13 12 15 12 15 13 12 14 13 12 14 12 13

*Chord implied by bass gtr.

*Depress trem. bar, hit harmonic,
then gradually release bar to normal
position and continue to pull up on bar
beyond normal position.

C5 G5 D5 E5

(8va)

88

w/harmonizer

TAB

22 22 22 19 20 22 19 20 21 19 20 21 19 20 21

Elec. Gtr. 1

w/trem. bar

TAB

5 5 5 5 7 7 5 0

*Elec. Gtr. 2 played through a harmonizer, adding the interval of a 5th under each note being played.

(8va)

C5 G5 F5

92

TAB

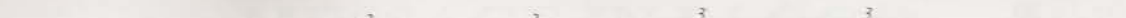
22 21 20 19 20 19 21 19 21 19 21 20 19 21 5 (5) 3

TAB

5 5 5 5 3 3 3 1

*Depress trem. bar, strike note, and gradually release bar. Then shake bar for vibrato.

B5



P.M.

8 10 12 8 10 12 9 11 13 9 11 13 10 12 14 10 12 14 10 12 14 10 12 14

4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2

C5

(P.M.)

10 12 14 10 12 14 11 13 15 11 13 15 12 14 16 12 14 16 13 15 17 14 16 18

(P.M.)

1	2	3	4	5	6	7	8
---	---	---	---	---	---	---	---

grad. ru.	
15 17 19 15 17 19 15 17 19 17 19 20 17 19 20 19 20 22 19 20 22	22
15 17 19 15 17 19	

(P.M.) *grad. rit.*

TAB	7	7	7	7	7	7	7	8	8	8	8	8	8	8	8
	5	5	5	5	5	5	5	6	6	6	6	6	6	6	6

Slower ♩ = 80

Outro:

E5

Rhy. Fig. 1

Elec. Gtr. 1

Play 4 times

100

Elec. Gtr. 1

P.M.

TAB

2 2

0 0

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

Elec. Gtr. 2

gva-

102 *Gua-*

w/harmonizer

TAB

16 13 12 13 16 13 12 13 16 13 12 13 16 13 12 13 16 13 12 13 16 13 12 13 16 13 12 13

Play 4 times, sim.

103 (8va)-

17 13 12 13 17 13 12 13 17 13 12 13 17 13 12 13 17 13 12 13 17 13 12 13

[illegible]

107

1. E5

2. E5

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2. Two Gtrs. arranged for one. -----
(B5)

7

Cm Gm

P.M. ----- A.H. P.M. -----

TAB

2 1 1 2 2 1 1 2 4 2 2 3 4/22 1 9 9 9 9 4 1 3 3 3 3 5 6 3 4 5 4 3 6

Play 4 times

9

Gb F5 Ab5 Cm F#dim

P.M. ----- A.H. -- P.M. --

1/2 w/trem. bar

TAB

1 2 2 2 2 3 (3) 1 1 1 4 1 1 1 4 1 1 0 1 3 0 2 (0) (2)

Verse:

12

* Cm Gm Gb F Cm Gm

1. There's a place that I keep deep in - side me, it can trig - ger my
2. I'm pro - voked in - to sick con - fron - ta - tions, bru - tal, time af - ter

Elec. Gtr. 2 (clean-tone)

mp

TAB

0 0 7 6 8 8

*Chords implied by bass gtr.

15

Bb5 F5 Cm Gm Gb F

mind. All a - long I knew it has been with me,
time. Bed of nails, suf - fo - ca - tion, life's end - ing,

Elec. Gtr. 1 f

Elec. Gtr. 2 mp

TAB

3 3 3 3 3 3 3 3 8 8 7 6

Cm Gm Bb5 F#5

18

since I was just a child! _____
 slay in dif - f'rent de - signs! _____

Elec. Gtr. 1

f

TAB

8 8 3 3 3 3 4 4 4 4
 1 1 1 1 2 2 2 2

Cm Gm Gb F

20

I just sum - mon pow - er with - in my soul,
 One man's mis - er - y is an - oth - er man's mys - ter - y.

P.M. -----

TAB

1 3 3 3 1 4 1 3 3 3 1 4 1 2 2 2 2 1 3 1 1 1 3 3
 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 1 3 1 1 1 1 1

Cm Gm Gb F

22

it has giv - en me life be - yond life.
 No one cares _____ to un - der - stand my de - ment - ed needs.

P.M. -----

TAB

1 3 3 3 1 4 1 3 3 3 1 4 1 2 2 2 2 1 3 1 1 1 3 3
 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 1 3 1 1 1 1 1

Cm Gm Gb F

24

I take blame for my mur - der - ous prob - lem, my
 Sticks and stones can break all your brit - tle bones,

P.M. -----

TAB

1 3 3 3 1 4 1 3 3 3 1 4 1 2 2 2 2 1 3 1 1 1 3 3
 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 1 3 1 1 1 1 1

00 Cm Gm C5 B5 Bb5 A5 Ab5

26

sig - na - ture al - ways re - minds! _____
ep - i - taph writ - ten at your feet! _____ }

P.M. ----- P.M. ----- A.H. ~~~~~

T
A
B

1 3 3 3 1 4 1 1 1 1 10 9 9 8 8 7 7 6
3 3 3 3 3 3 3 3 3 8 7 6 5 6 5 4
8 7 6 5 6 5 4 5 4

Chorus:

28 N.C. (G5) (B5)

It's a mes-sage in blood, _

P.M. -

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 5 3 5 4 4 5 5 4 4 5 5 4 5 3

3 3 1 3 3 1 3 3 1 3 3 1 3 3 3 1 3 2 2 3 3 2 2 3 3 2 3 1

3 2 3 4 3 2 3 4 3 2 3 4 3 2 3 1

30 (G5) (B5)

it's your cryptic warn - ing.

(P.M.)

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 4 4 5 5 4 4 5
3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 2 2 3 3 2 2 3

4 / 18

[illegible]

1.

(G5) (B5)

marks the years of pain and your god - for - sak - en end - ing

(P.M.)-----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 4 4 5 5 4 4 5 5 4 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 2 2 3 3 2 3 2 3 4 3 2 3 2

G5 Ab5 Cm Gm

to life!

P.M.----- A.H. P.M.-----

TAB

5 5 4 4 5 1 3 3 3 4 1 3 3 3 5 6 3 4 5 4 3 6

3 4 3 2 3 2 3 4 19 3 3 3 3 3 3 3 3 5 6 3 4 5 4 3 6

Gb F5 Ab5 Cm Gm

P.M.----- A.H. P.M.-----

TAB

1 4 1 1 4 1 1 1 3 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

2 2 2 2 3 (3) 1 1 3 3 3 3 4 3 3 3 3 5 6 3 4 5 4 3 6

Gb F5 Ab5 Cm F#dim

P.M.----- A.H. P.M.-----

w/trem. bar

TAB

1 4 1 1 4 1 1 0 0 (0)

2 2 2 2 3 (3) 1 1 3 2 (2)

Guitar Solo:

Elec. Gtr. 4 (w/dist.)

*Chords are implied by bass gtr.

Elec. Gtr. 3

Message in Blood - 11 - 6
25955

52 Cm A \flat G Dm

A.H.-----

TAB

8 10 10 10 10 (10) 10 8 10 10 8 9 11 11 10 10 10 12 10 12 12 12

55 B \flat A

8^{va}-----

TAB

9 10 12 10 9 10 9 10 12 10 9 10 10 11 13 11 10 11 10 12 13 12 10 12

56 Dm (8^{va})

10

TAB

12 13 15 13 12 13 13 15 17 15 13 15 10 17 15 18 15 18 17 15 18 15 10 20

57 B \flat A Em

8^{va}----- 15^{ma}-----

TAB

20 20 19 18 17 18 17 20 17 20 22 0 2 2 0 2/4 2 0 3/5 0

59 C B Em

P.M.-----

TAB

3 0 3 0 2 (2) 0 2 12 11 10 12 11 10 14 13 12 14 14 12 11 13 13 11 10

61

C B

(P.M.)-----

TAB

14 14 12 11 15 15 13 12 16 16 14 13 17 17 15 14 18 18 16 15 19 19 17 16

62

G5 N.C.

8va----- (Drum fill) Elec. Gtr. 1

hold bend hold bend

TAB

18 18 18 20 18 20 18 (18) 21 18 21 18 15

Elec. Gtr. 3

Elec. Gtr. 4

TAB

3 2 1 3 4 4 6 6

Interlude:

66

G5 Elec. Gtr. 1

w/slight P.M. throughout

TAB

5 5 3 1 5 3 6 5 3 3 1 5 1 3 4 5 5 3 1 5 3 6 5 3 3 1 5 1 3 4

68

TAB

5 5 3 1 5 3 6 5 3 3 1 5 1 3 4 5 5 3 1 5 3 6 5 3 3 1 5 1 5 6

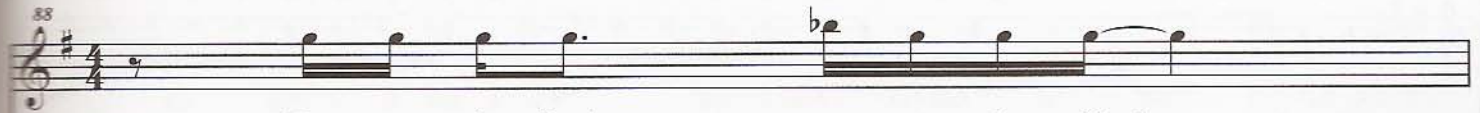
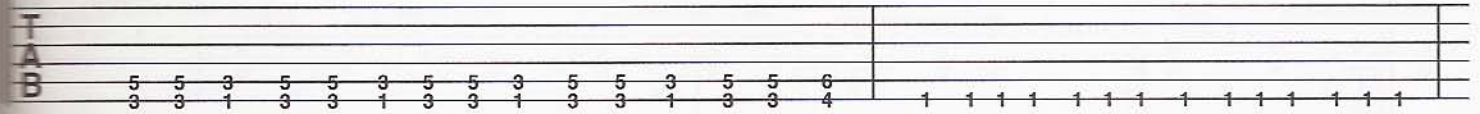
N.C.
(G5)

Mes-sage in blood, mes-sage in blood.____



P.M.-----

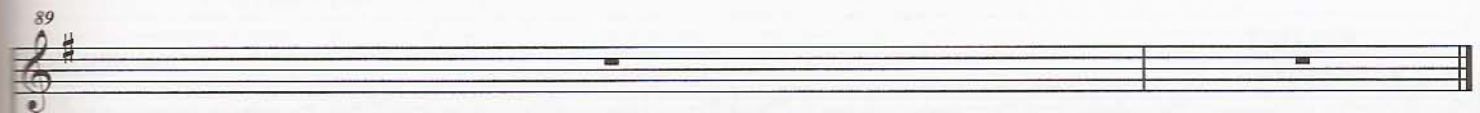
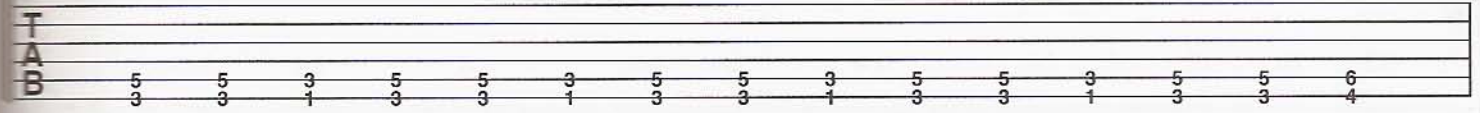
P.M.-----



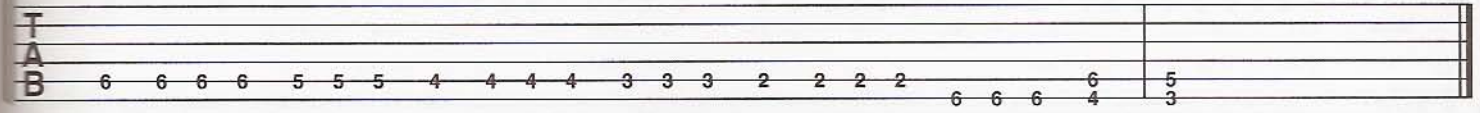
Mes - sage in blood, mes - sage in blood.____



P.M.-----



P.M.-----



HERESY

Words and Music by

VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 168 (drums play dbl.-time feel)

Intro:

Elec. Gtr. 1 (w/dist.)

N.C.

f
harm. -----

TAB

5 | 5 4 4 4 4 4 3 3 3 | 3 3 2.75 2.75 2.75 2.25 2.25 2.25 2 5

1.

2.

E5

3

(harm.) -----

TAB

5 4 4 4 4 4 3 3 3 | 3 3 2.75 2.75 2.75 2.75 2.25 2.25 2.25 2.25 2 5 | 3 3 2.75 2.75 2.75 2.75 2.25 2.25 2.25 2.25 2 5

Elec. Gtr. 2 (w/dist.)

f

TAB

2 0

Rhy. Fig. 1
Elec. Gtr. 2

end Rhy. Fig. 1

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. ---

TAB

0 2 2 0 0 2 2 0 | 2 0 0 3 3 0 5 5 0 3 0 | 0 2 2 0 0 2 2 0 | 2 0 0 0 3 3 0 0 5 5 0 0 3 0

10

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. ---

TAB

0 2 2 0 0 2 2 0 | 2 0 0 3 3 0 5 5 0 3 0 | 0 2 2 0 0 2 2 0 | 2 0 5 2 3 0

28 E5 F5 F#5

na - ture is a vi - o - lent breed._____
 lief is strong - er than your ad - vice._____

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 2 3 4
 0 0 0 0 0 0 0 0 0 0 0 1 2

30 E5 G5 G#5

Who cares____ if there's no to - mor - row when I
 Peo - ple____ they go to war____ be - cause re -

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 2 5 6
 0 0 0 0 0 0 0 0 0 0 0 3 4

32 E5 Eb5 Bb5 Eb5

die, my fu - ture's laid out for me.____ Can't you see?
 lig - ion gives them rea - son to fight.____ Sac - ri - fice. 3

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 8 8 8
 0 0 0 0 0 0 0 0 0 0 6 6 6

Pre-chorus 1 & 3:

34 E5 C#5 G#5 C#5 E5

1. Rise_____

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

TAB

0 0 8 (8) 8 (8) 0 0 8 (8) 8 (8) 6 4 6 4 0 0 8 (8) 8 (8) 0 0 8 (8) 8 (8)

37 E♭5 B♭5 E♭5 E5 C♯5 G♯5 C♯5

a - bove the lies. _____
 2. Sac - ri - fice. _____

P.M. - 1 1 P.M. - 1 1 P.M. - 1 1 P.M. - 1 1

TAB

0 0 6 (8) (6) 6 6 6 6 0 0 6 (8) (6) 0 0 6 (8) (6) 0 0 6 (8) (6) 6 4 6 4

40 E5 A♭5 A5 B♭5

4. A

P.M. - - - - 1 1 P.M. - - - - 1 1 P.M. - - - - 1 1 P.M. - - - - 1 1

TAB

0 0 6 (8) (6) 0 0 6 (8) (6) 0 0 6 (8) (6) 6 4 7 8 6

Verses 2 & 4:

42 E5 G5 G♯5

2. Mor - als on a back - wards glove, a sin to you. For me it's hope;
 group that ca - ters no ones fees or syn - thet - ic de - i - ties

P.M. - - - - - 1

TAB

2 2 2 2 2 2 2 2 2 2 2 2 5 6
 0 0 0 0 0 0 0 0 0 0 0 0 3 4

44 E5 F5 F♯5

it's my life and pro - vi - sion.
 is where I be - long. _____

P.M. - - - - - 1

TAB

2 2 2 2 2 2 2 2 2 2 2 2 3 4
 0 0 0 0 0 0 0 0 0 0 0 0 1 2

46 E5 G5 G#5

Black or white, some pay to pray. You ques - tion why they act this way.
My stand is the hu - man race with - out a la - bel or a face,

P.M.-----

TAB

2 2 2 2 2 2 2 2 2 2 2 5 6
0 0 0 0 0 0 0 0 0 0 0 3 4

48 N.C. A5 C5

It's their f*** - ing de - ci - sion.
so they can lick my sack._____ }

TAB

3 2 3 4 2 5
2 0 3

Pre-chorus 2 & 4:

50 C#5 G#5 A5 F5 F#5 Bb5 B5 C5 C#5 G#5 A5 Ab5 Gb5

No more judge - ment day;_____ on - ly tran -

TAB

6 6 6 6 7 7 7 3 4 4 4 5 6 6 6 6 7 7 6 4
4 4 4 4 4 5 5 1 2 2 2 3 4 4 4 4 5 5 4 2

53 E5 C5 C#5 G#5 A5 F5

quil - i - ty._____ Peace signs, pro -

TAB

0 2 0 2 0 2 0 5 6 6 6 6 7 7 7 3
0 0 0 0 0 0 0 3 4 4 4 4 5 5 5 1

55 F#5 Bb5 B5 C5 C#5 G#5 A5 F#5

- test lines, _____ mean noth - ing to me. _____

TAB

4 4 4 3 4 4 4 5 6 6 6 6 7 4 0

2 2 2 1 2 2 2 3 4 4 4 4 5 5 2 0

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

57 E5

_____ Hon - es - ty, _____ born in

61 [1.]

me. _____ Her - e - sy!

65 Elec. Gtr. 2 B5 Bb5 Ab5 Bb5 B5 Bb5 Ab5 Bb5

TAB

0 9 0 8 6 8 9 8 0 6 0 4 6

7 7 6 0 4 6

67 B5 Bb5 Ab5 Bb5 B5 Bb5 F#5 G5

TAB

0 0 9 0 8 0 6 8 9 8 4 5

7 6 2 3

[2.]

70 _____ Band tacet -----

Her - e - sy! _____

Faster ♩ = 204 (w/half-time feel)*Instrumental:*

E5 G5 E5 F#5 E5

G5 E5 F#5

Rhy. Fig. 2**Elec. Gtr. 2**

75

P.M. -----

TAB

2 2 2 5 2 2 4 2 2 2 5 2 2 4

0 0 0 3 0 0 2 0 0 0 3 0 0 2

78

C5 E5 G5 E5 F#5 E5

P.M. -----

TAB

5 2 2 2 5 2 2 4 2

3 0 0 3 0 0 2 0

81

A5 C5 A5 B5 Bb5 A5 G5 F5 Bb5 A5 G5 F5

end Rhy. Fig. 2

P.M. -----

TAB

2 2 2 5 2 2 4 3 2 5 5 3 3 2 5 5 3

0 0 0 3 0 0 2 1 0 3 3 1 1 0 3 3 1

*Guitar Solo:***w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times**

E5 G5 E5 F#5 E5

G5 E5 F#5 C5

Elec. Gtr. 3 (w/dist.)

84

**8va*

f

Harm. w/bar

A.H.

TAB

5 (5) 2 3 4 3 2 5 4

*Strike harmonic, pull up on bar and depress, then shake bar for vibrato.

E5 G5 E5 F#5 E5

A5 C5 A5 B5 Bb5 A5 G5 F5

Elec. Gtr. 3*8va*

88

TAB

22 19 17 19 19 17 15 15 15 17 17 15 13 17 17 18 17 18 17 18 15

19 20 20 19 17 17 16 17 17 16 14 17 17 17 17 15

Elec. Gtr. 4

92 E5 G5 E5 F#5 E5 G5 E5 F#5 C5

Harm.
gradual dive w/bar

TAB

5 5 2 3 4 3 2 5 4

96 E5 G5 E5 F#5 E5

TAB

22 20 19 20 19 17 20 19 17 19 17 17 20 19 15 17 20 19 20 19 17 20 19 17 19 17 19 17 19 17 17 16 17 16 17 16 14 17 16 14 16 14 19 17 17 16

98 A5 C5 A5 B5 Bb5 A5 G5 F5

TAB

17 15 13 15 13 12 13 12 10 12 10 12 11 7 10 8 10 8 7 8 7 10 9 10 9 7 9 9 7 1 1/2

Interlude:

100 E5 G5 E5 G5 E5 G5 E5

Elec. Gtr. 2

TAB

2 2 2 5 2 2 2 2 2 5 2 2 2 2 2 2 2 2 2 5 2 2 2 2 2

103 G5 E5 G5 E5 G5 E5

TAB

2 5 2 2 2 2 2 2 2 2 2 5 2 2 2 2 2 2 2 5 2 2 2 2 2

106 A5 C5 B5 A5 G5 F5 F#5 E5 G5 E5 F#5 E5

TAB

2 2 2 2 2 2 2 2 5 4 2 5 3 4 2 2 2 5 2 2 4 2

109 G5 E5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5



112 E5 G5 E5 F#5 E5 G5 E5 F#5 C5 B5 A5 F#5 E5 C5 B5

[1.2.3.]



115 A5 F#5 E5 C5 B5 A5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5

4.



118 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 G5



Slower ♩ = 168 (drums play dbl.-time feel)

Chorus:

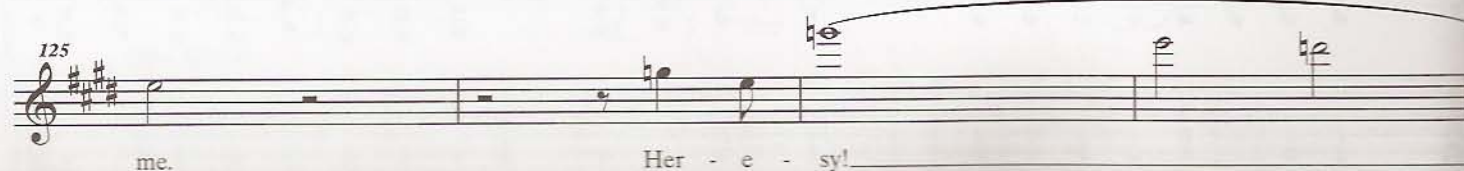
w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

121 E5



Hon - es - ty, born in

125



me. Her - e - sy!

129

Elec. Gtr. 2

P.M. -----

P.M. -----

P.M. -----

TAB

2 4 4 2 2 2 4 4 2 2 2 4 4 2 5 5 2 4 4 2

0 2 2 0 0 0 2 2 0 0 0 2 2 0 3 3 0 2 2 0

131

F#5 G5

G#5

Ow!

TAB

4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6

2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4

133

E5

G5 E5

P.M. -----

P.M. -----

P.M. -----

P.M. -----

TAB

2 2 4 4 2 2 2 4 4 2 2 2 4 4 2 5 2 4 4 2

0 0 2 2 0 0 0 2 2 0 0 0 2 2 0 3 0 2 2 0

135

F#5 G5

G#5

TAB

4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6

2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4

137

C#5 G#5 C#5 Eb5 Bb5 Eb5 E5

P.M. -----

TAB

6 6 6 8 8 8 2

4 4 4 6 6 6 0

MEDICINE MAN

All gtrs. in Drop D tuning: ⑥ = D

Moderately ♩ = 96

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Drums & bass (fade in) 6

Intro:

D5 E5 F5 D5 E5 F5

Elec. Gtr. 1 (w/dist.)

f P.M. -----

P.M. -----

Riff A

D5

9

11

E5 F5 E5 F5

P.M. -----

P.M. -----

13

E5 F5 D5 E5 F5 F#5 G5 Elec. Gtr. 2

P.M. -----

P.M. -----

15

N.C. D5

Elec. Gtr. 1

3 4 5 6 4 3 4 3 5 3 5 3 2 3 2 3 2 4 5 4 5 6 4 5

0 2 3 3 0 2 3 3 0 2 3 3 0 2 3 3

17

C5 Bb5 A5 E5 F5

TAB

Verse:

19 D(b5,♭) D5

1. Man - y dis - tant miles a - way, — past the shores of ev - er dark, —
2. Once proud and fear - less men, — with de - sire in their eyes. —

Rhy. Fig. 1

Elec. Gtr. 3 (clean-tone)

mp

TAB

w/Rhy. Fig. 1 (Elec. Gtr. 3) 3 times

21 D(b5,♭) D5

there stays a mag - ic man — who bears an e - vil mark. —
Lost strong and fruit - ful lives — to self - in - dul - gent ties. —

23 D(b5,♭) D5

He helps all — con - cerned, — those who come a - gain — re - turn. —
Their souls were dipped in ven - om then put in - to — a box. —

25 D(b5,♭) D5

In - ject - ing lies while fires burn — the dev - il's heart — with an - gel's words! —
Then placed up - on a crowd - ed — shelf where count - less souls — now rot! —

27 Elec. Gtr. 1

TAB

w/Riff A (Elec. Gtr. 1) 2 times

27

w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times

31 D(b5,7) D5

Have you won-dered what heav-en's like? He can show you in just one night.
Have you won-dered what hell is like? He can take you there.

D(b5,7)

D5

33

O-ver-whelm-ing with eu-phor-ic lift, to lure you in to steal your gift!
Just one taste and you'll be back, and by the high you'll swear!

Elec. Gtr. 1

TAB

Pre-chorus:

35

In-tox-i-ca-tion, seep-ing down to the bone,

TAB

37

and there's no ques-tion to where you have to go!

TAB

Chorus:

39 C5 B \flat 5 A5 E5 F5 D5 E5 F5

Un - der - stand,

Rhy. Fig. 2

P.M. -----

TAB

7	5	3	2	2	3	0	0	0	0	0	0	0	2	3	x	x	x	x	x	x
5	3	1	0	2	3	0	0	0	0	0	0	0	2	3	x	x	x	x	x	x

41 D5 E5 F5 D5 E5 F5

just take his hand, he's the med-i-cine

P.M. -----

P.M. -----

TAB

0	0	0	0	0	0	0	2	3	x	x	x	x	x	x	0	0	0	0	0	0	2	3	x	x	x	x	x	x
0	0	0	0	0	0	0	2	3	x	x	x	x	x	x	0	0	0	0	0	0	2	3	x	x	x	x	x	x

43 D5 E5 F5 F \sharp 5 G5 D5 E5 F5

man. Un - der - stand,

P.M. -----

P.M. -----

TAB

0	0	0	0	0	0	0	2	3	4	5	0	0	0	0	0	0	2	3	x	x	x	x	x	x	x
0	0	0	0	0	0	0	2	3	4	5	0	0	0	0	0	0	2	3	x	x	x	x	x	x	x

45 D5 E5 F5 D5 E5 F5

just take his hand, he's the med-i-cine

P.M. -----

P.M. -----

TAB

0	0	0	0	0	0	0	2	3	x	x	x	x	x	x	0	0	0	0	0	0	2	3	x	x	x	x	x	x
0	0	0	0	0	0	0	2	3	x	x	x	x	x	x	0	0	0	0	0	0	2	3	x	x	x	x	x	x

1. D5 E5 F5 F#5 G5 N.C.

47

man. _____

end Rhy. Fig. 2 Elec. Gtr. 2

P.M. -----

Elec. Gtr. 1

TAB

0 0 0 0 0 0 0 2 3 4 5

5 7 4 6 4 3 4 5 3 5 3 3 2 3 2 3 2 5 4 4

5 7 5 3 5 5 3 5 3 3 2 3 2 3 2 5 4 4

2. D5 E5 F5 F#5 G5 D5 F5 F#5 G5 Ab5

49

man. _____ Oh! _____

Elec. Gtr. 2

P.M. -----

TAB

0 0 0 0 0 0 0 2 3 4 5

5 7 4 6 4 3 4 5 3 5 3 3 2 3 2 3 2 5 4 4

5 7 5 3 5 5 3 5 3 3 2 3 2 3 2 5 4 4

Elec. Gtr. 4 (w/dist.)

f

18 (18) 6

TAB

3 2 0 0 0 3 4 5 6

3 4 5 6

Guitar Solo:

51 Ab5

A.H. -----

TAB

6 3 6 4 7 6 7 6 5 6 9 8 7 6 8

6 6 5 6 9 8 7 6 8

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

53

(A.H.)

1 1/2 1 1/2 1 1/2 1 1/2

8 (8) 8 (8) 8 (8) 8 (8) 8 (8) 7 7 6 13

6 5 3 0

6 5 3 0

55

10 14 13 10 12 13 10 12 (12) 10 10 13 12 10 11 10 12 10 12 11 10 9 (9) 10 9

6 5 3 0

6 5 3 0

57

F5 F#5 G5 A#5

8 1/2

10/12 13 12 13 11/12 15 18 17 15 18 17 15 18 17 15 10 17 10 15 15

6

3 4 5 6

3 4 5 6

59

TAB

6 3 6 4 7 6 7 6

5 6 9 8 7 6

61

G5 F5 D5

*15^{ma} - -

harm.
w/trem. bar

TAB

13 9 9 11 11 5 2.25

13 10 14 13 10 12 13 10 12 (12) 10 13

6 5 3 0

*Hit harmonic and gradually depress trem. bar to slack.

64

8^{va}

TAB

12 13 12 10 13 10 13 14 13 11 14 11 12 13 12 10 13 10 11 12 11 9 12 9

6 5 3 0

65 (8me)

TAB

12 13 12 10 13 10 12 13 13 14 13 11 14 11 13 14 14 15 14 12 15 12 14 15 15 16 15 13 16 13 15 16

(8va)-----, F5 F#5 G5 Ab5 Bb5

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar, showing the melody and a guitar accompaniment. The melody is in G major, 4/4 time. The guitar accompaniment is in G major, 4/4 time, featuring a repeating eighth-note pattern. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part includes a "TAB" section with fret numbers.

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a capo on the 4th fret and a vocal melody. The guitar part includes a "P.M." (Palm Mute) section. The vocal melody is in the treble clef. The guitar part is in the bass clef. The score is divided into two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The guitar part is written in a simplified manner, focusing on the fret numbers and the "P.M." instruction. The vocal melody is written in a standard musical notation with notes and rests. The score is for a guitar and voice duet.

*Shake trem. bar vigorously.

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1)

71 D5 E5 F5 D5 E5 F5

Un - der - stand, just take his hand,

73 D5 E5 F5 D5 E5 F5 F#5 G5

he's the med - i - cine man.

75 D5 E5 F5 D5 E5 F5

Un - der - stand, just take

77 D5 E5 F5 D5 E5 F5 F#5 G5

his hand, he's the med - i - cine man.

Elec. Gtr. 2

Elec. Gtr. 1

TAB

4 6
5 7

79 F5 F#5 G5 Ab5

Elec. Gtr. 2

P.M. -----

w/harmonizer

TAB

3 4 4 6 4 3 4 5 3 3 5 2 3 5 2 4 4
5 7 5 3 5 7 5 3 5 7 4 5 6 4 5

Elec. Gtr. 4

TAB

3 4 5 6

Ondro:

80



A.H. --

1 1/2

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in 4/4 time, key of D major (two sharps). It features a guitar part with a melodic line and a bass line, and a vocal line. The guitar part includes a "P.M." (Palm Mute) section. The bass line is a simple eighth-note pattern. The vocal line is a simple melody. The score is divided into two systems, each with a guitar and bass line, and a vocal line.

82

(A.H.)-----

1 1/2 1 1/2

15 15 14 14 13 13 12 12 11

12 12 11 11 10 10 9 9 8 1.6

harm.

G5 F5 D5

15ma

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a melodic line and a bass line, and a vocal line. The guitar part includes a "P.M." (Palm Mute) section. The bass line is shown in a simplified notation with numbers 0-6. The vocal line is in a simplified notation with numbers 0-6. The score is divided into two systems, each with a 4-measure line.

84

w/trem. bar

TAB

[illegible]

87 *pick slide* $A\flat 5$

TAB

P.M. P.M.

TAB

89 8^{va}

TAB

P.M. P.M.

TAB

8^{va} $G5$ $F5$ $D5$ $D7(9)$

harm. w/trem. bar

TAB

P.M. P.M.

TAB

C7(#9)

D7(#9)

93

TAB

P.M. -----

TAB

95

Ab5

TAB

P.M. -----

TAB

Fade out
G5 F5 D5

97

TAB

P.M. -----

TAB

PRIMAL CONCRETE SLEDGE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. in Drop D tuning: ⑥ = D

Moderately fast ♩ = 132

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

f
w/trem. bar

pick slide

T
A
B

0

*Begin pick slide at fret 12.

N.C.
(D5)

f w/slight P.M. throughout

T
A
B

0

T
A
B

0

D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5

T
A
B

0

11 D5 G5 A5 F5 F5 Eb5 D5 A5 A5 Eb5

TAB

13 N.C. (D5)

Whoa! _____

Rhy. Fig. 1

TAB

15

end Rhy. Fig. 1

TAB

Verse:

N.C.
(D5)

17

1. There's a dou - ble stan - dard for the way we live, if there's
(2.) man of a thou - sand re - tire - ments, will

TAB

18

noth - ing to have, — well, then there's noth - ing to give. — I'll
al - ways be the one to tell you when to quit. — I

T
A
B

19

break a sweat — and I don't re - gret, — what you'd
won't take stock — in a with - ered man, — I'm

T
A
B

20

kill to see — brings out the God in me. —
reach - ing in - to you, I'll make you un - der - stand. — }

T
A
B

Chorus:

21 D5 G5 A♭5 F5 F♯5 E♭5 D5 A5 A♭5 F5 F♯5 E♭5 D5 G5 A♭5 F5 F♯5 E♭5

Come__ and be with__ me. Live__ my twist - ed__ dream. Pro__ de - vot - ed__ pledge.

24 D5 A5 A♭5 G5 F♯5 1. F5 E5 E♭5

Jun - gle pri - mal__ con - crete sledge.

w/Rhy. Fig. 1 (Elec. Gtr. 1)

N.C.
(D5)

26

Whoa!_____

28

2. The

[2.]

Interlude:

30 F5 E5 Eb5 D5

con - crete sledge.

P.M. ----- P.M. -----

TAB

3 2 1 4 5 4 4 4 5 4 4 5 6 5 6 5 5 4 5 4 4 6 0 0 0 0 0 0 0 0

33

P.M. -----

TAB

4 5 4 8 4 4 5 4 6 4 5 6 5 8 5 6 5 8 5 6 5 8 5 6 5 9 6 8 6 5

35

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

TAB

5 0 0 5 6 0 0 5 0 0 5 0 5 4 0 5 0 0

37 Eb5 F5 Eb5 F5 Eb5 F5 Eb5

P.M. P.M. P.M. ---

TAB

5 0 0 5 6 0 0 5 0 0 0 0 1 3 1 1 3 1 1 3 1

39 D5

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

TAB

5 0 0 5 6 0 0 5 0 0 0 5 0 5 4 0 0 5 0 0

[illegible]

Elec. Gtr. 2 (w/dist.)

43

f

1110 8 10 8 6 10 8 6 8 6

10 8 7 10 8 7 8 7 6 8 7 6 7 6

6 7 6

8 7 5 7 5 7 5 5

8 7 5 4 7 5 4 5 4

5 4 4 6 6 6 5

Elec. Gtr. 1

0

45

Elec. Gtr. 2 tacet

El5 F5 F#5 Ab5 A5 F#5 Ab5 G5 F5 Eb5

TAB

5 (5)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef and a key signature of one sharp (F#). The melody is written in a single staff. Below the staff, there is a guitar tablature section labeled "TAB" with two staves. The first staff of the tablature shows the fret numbers for the melody, and the second staff shows the fret numbers for the bass line. The tablature includes a "P.M." (Pedal Point) section indicated by a dashed line. The score ends with a double bar line.

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

N.C.
(D5)

47 (D5)

Whoa!

Chorus:

51 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come_ and be with_ me. Live_ my twist - ed_ dream. Pro_ de - vot - ed_ pledge.

Elec. Gtr. 1

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

54 D5 A5 Ab5 G5 F#5 F5 Eb5

Jun - gle pri - mal_ con - crete...

TAB

0 7 6 5 4 3 1

56 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come_ and be with_ me. Live_ my twist - ed_ dream. Pro_ de - vot - ed_ pledge.

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

59 D5 A5 Ab5 G5 F#5 F5 E5 Eb5

Jun - gle pri - mal_ con - crete sledge.

TAB

0 7 6 5 4 3 2 1

SHATTERED

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 204

Intro:

Play 4 times

C#5

Elec. Gtr. 1 (*w/dist.*)

E5 D5 E5

f

P.M.-----

D5/A

E5

P.M. -----

Play 4 times

P.M. -----

Verse:

C#5

1. It's storm - ing bro - ken glass,___ corp - ses left___ in
2. Life crush - ing tur - bu - lence,___ this wrath can't be___ de

P.M.

16

piles. Un - gra - cious bludge - eon - ment that
nied. Wish - ing you could help your friends

(P.M.)

TAB

4 4 4 4 4 4 4 4 6 6 7 6 6 4 6 4

19

breaks the earth for miles.
stand - ing where they died.

(P.M.)

TAB

6 6 7 6 4 4 4 4 4 4 4 4 2 2 0

E5

22

Noth - ing can stop it, the day has come,
Ech - oes haunt - ing, a hol - low plan - ct,

hold P.M.

TAB

3 0 6 6 7 6 6 7 4 4

D(9)/A C#5

25

from be - low it's cat - a - stroph - ic.
lac - er - a - tions, dis - sect - ed na - tion.

(P.M.)

TAB

6 6 7 6 6 7 4 4 2 2 0

E5

D9VA

B5

28

hold - - - - |

T 3 0
A 2
B 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Pre-chorus:

31

G#5 B5 C#5 D5

Freez - ing,

Rhy. Fig. 1

P.M. - - - - - |

T
A
B

4 5 6 4 6 6 7 6 6 4 6 2 3 4 2 4 5

34

C#5 B5 G#5

there's no heal - ing, { fam - 'lies are } dy -
ev - 'ry - one's }

P.M. - - - - - |

T
A
B

6 4 6 4 5 6 4 6 6 7 6 6 6 4 6

Chorus:

37

B5 C#5 D5 C#5 B5 G#5 F#5

- ing. This world is shat - tered.

end Rhy. Fig. 1 Rhy. Fig. 2

P.M. - - - - - |

T
A
B

2 3 4 2 6 7 6 4 6 2 3 4 2 4 4 5

40 A5 B5 C5 B5 A5 F#5

All shat - tered.

end Rhy. Fig. 2

(P.M.)----- P.M.-----

TAB

4 4 4 2 4 0 1 2 0 2 3 4 2 0 4 2 2 3 4 2 4 4 5

44 1. 2. C5

(P.M.)----- w/trem. bar

TAB

4 4 4 2 4 0 2 2 0 4 (4) (2) 4 2 5 3

Interlude:

49 B5 A5 F#5 C5

TAB

5 4 3 2 0 4 (4) (2) 5 3

54 B5 A5 F#5 C5 B5 A5 F#5

TAB

5 4 3 2 0 4 (4) (2) 5 5 5 4 3 2 0 4

70

B5 C5 C#5

TAB

12 11 9 11 9 14 (14) 12 11 9 12 9 9 12 11 9 12 9 12 11 9 11 9 11 9 9 9 (9)

P.M. -----

TAB

13 9 9 9 9 9 9 14 14 9 9 13 9 9 13 13 11 9 10 11 9 7 8 9

73

D#5

w/bar

TAB

11 13 13 13 11 12 12 11 13 13 11 12 12 11 14 13 16 13 16 13 14

P.M. ----- P.M. -----

TAB

13 11 11 11 11 11 11 15 15 11 11 11 11 11 11 16 16 11 11 15 15 13 11 11 11

76

TAB

13 (13) (13) 11 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 11 13 14

P.M. ----- P.M. -----

TAB

13 11 11 11 15 11 11 11 11 11 11 11 15 15 11 11 11 11 11 11 16 11 11

79

8

F#5 F5 E5 C#5

TAB

TAB

P.M. -----

82

TAB

P.M. -----

TAB

P.M. -----

86

F#5 F5 E5

w/trem. bar

TAB

P.M. -----

TAB

*Depress trem. bar, hit note, release bar to normal position and then depress bar to slack.

Interlude:

Play 4 times

89 **D#5 Elec. Gtr. 1** **F#5 E5 F#5**

93 E5 F#5 G#5 G5

P.M. -----

TAB

4 2 4 4 2 4 4 2 2 4 4 6 5

Pre-chorus:

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

97 G#5 B5 C#5 D5 C#5 B5 G#5



Freez - ing, there's no heal

101

B5 C#5 D5 C#5 B5 G#5

- ing, ev - 'ry-one's dy - ing. This world is shat -

Chorus:

w/Rhy. Fig. 2 (*Elec. Gtr. 1*) 4 times

105 F#5 A5 B5 C5 B5 A5 F#5
- tered, _____ all

109

shat - tered. All

113

A5 B5 C5 B5 A5 F#5

shat - tered. _____ All

117

A5 B5 C5 B5 A5 F#5

shat - tered. _____

Outro:

N.C.

Elec. Gtr. 1

121

P.M. -----

TAB

5 6 7 5 7 7 4 5 6 4 6 6 2 3 4 2 4 4

124

(P.M.) -----

TAB

1 2 3 1 3 3 3 4 3 3 3 1 3

freely

F#5

Elec. Gtr. 2

8va

126

17 (17) 14 16 14 17 14 17 16 14 17 16 14 16 14 17 14 17 16 17 16 14

Elec. Gtr. 1

TAB

4 4 2

(8va)-----

128

5 5

5 5

T
A
B

17 14 15 14 15 14 16 14 16 14 16 14 13 14 13 16 13 16 14 16

3

T
A
B

13 14 13 16 13 16 13 14 16 14 15 14 16 14 15 14 16 14 16 14

(8va)-----

129

5 5 6 6

T
A
B

13 14 13 16 13 16 13 14 16 14 15 14 16 14 15 14 16 14 16 14

4

T
A
B

15 14 17 14 15 14 16 14 16 14 17 17 14 17 16 14 17 17 14 17 16 14

(8va)-----

130

5 5 6 6

T
A
B

15 14 17 14 15 14 16 14 16 14 17 17 14 17 16 14 17 17 14 17 16 14

131 (8^{va})

TAB

TAB

132 (8^{va})

TAB

w/trem. bar

TAB (4)

134 (8^{va})

TAB

TAB

PSYCHO HOLIDAY

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 102 (♩ = $\overline{\text{♪}^3}$)

N.C.
Drums

F5
Elec. Gtr. 1 (w/dist.)

f
P.M. -----

T
A
B

[illegible][illegible]


*Harmonic is played a little above the 2nd fret on the 3rd string.
Vibrato is made w/trem. bar.

[illegible]

§ Verse:

[illegible]

15 *Elec. Gtr. 1 cont. simile*



head ly - ing in your hands_ shak - ing in the cor - ner. Done too much al - co - hol, _

18



got - ta get a - way from it all, 'cause it feels my blood is freez - ing.

[illegible]

23

A musical score for guitar, consisting of two staves of music and a tablature staff below. The key signature is three sharps (F#, C#, G#). The first staff contains the melody with lyrics "tak - en its toll." and "Frus - tra - tion". Chords are indicated as Ab5 and D5. The second staff features triplet patterns and is labeled "P.H.". The tablature staff at the bottom shows fret numbers corresponding to the notes.

tak - en its toll. Frus - tra - tion

P.H. P.H.

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 4 6 5 4 5 7 4 6 5 4 5 7 4

25 $A\flat 5$ D5 $A\flat 5$ D5

has tak - en its con - trol.

P.H. P.H. P.H. P.H.

TAB

27 $A\flat 5$ E7

(trill)

P.H. P.M. -- P.M. --

TAB

Chorus:

29 $B\flat/G$ A/G $A\flat/G$

Now I'm far from home, spend - ing time a - lone, it's time to set my de - mons free,
2nd time (you're) 2nd time (your)

w/wah

TAB

32 G5 $B\flat/G$ A/G

— yeah! Been put through the test, my mind laid to rest,
2nd time (your)

TAB

To Coda ♪ 1.

2.

35 A \flat /G G5 G5

I'm on a psy - cho hol - i - day. — Huh!

2nd time (you're)

15^{ma} harm. w/trem. bar

TAB 1 1 2.25 5 3 5 4 3 6 3

Guitar Solo:

E5

Elec. Gtr. 2 (w/dist.)

38 *f*

TAB 0 1 0 3 0 1 0 0 2 0 1 0 3 5 (5)

40

grad. bend

TAB 12 13 12 12 15 12 13 12 12 14 12 13 12 12 15 15 14

42 8va— G5

TAB 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18

43 (8va—)

TAB 15 17 18 17 18 17 15 17 15 18 15 17 18 17 15 17 15 18 15 18

(8va)-----

44

TAB

(8va)-----

45

TAB

E5

46

TAB

(8va)-----

48

TAB

(8va)-----

49

TAB

G5 (8va)-----

50

TAB

51 (8^{va})

TAB 15 17 18 17 18 15 18 15 17 18 15 17 16 15 16 15

w/trem. bar

52 (8^{va})

w/trem. bar

TAB 18 18 15 15 15 15 15 15

*Bend note and then gradually depress trem. bar in 1/2 step increments.

54 A5 (8^{va})

TAB 20 17 20 20 17 19 20 17 19 20 17 18 19 17

D.S. § al Coda

56 B5

15^{ma}

3. I'm

TAB 17 22 22 22 22 22 22 22

⊕ Coda

58 G5 Bb/G A/G

Now I'm far from home, spend - ing time a - lone, _____

*15^{ma} harm. w/trem. bar w/trem. bar

TAB 3 3 3 2 2 2 2 2

*Depress trem. bar, hit harmonic, then gradually release bar to normal position.

* Pitch actually sounds one octave higher than played through use of Digitech Whammy™ pedal (an effect pedal that can raise or lower the pitch by up to two octaves).

Chorus:
(♩=♩)

Rhy. Fig. 1

Psycho Holiday - 8 - 7
25955

[illegible]

73

Ab5 G5 F5 G5 F#5

I'm in this psy - cho hol - i - day. Whoa!

end Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

6 6 6 6 6 5 5 5 3 5 5 5 4
6 6 6 6 6 5 5 5 3 5 5 5 4
4 4 4 4 4 4 4 4 4 4 3 3 3 2

Outro:

w/Rhy. Fig. 1 (*Elec. Gtr. 1*) simile

75 Musical staff with notes and chord symbols: Bb5, A5, Ab5, G5, Bb5, A5, Ab5, G5, F5 G5, F#5.

83 G5 freely B♭5/F G5

pick slide

harm. ---

w/trem. bar ---

12 5 2.25 3 5

Verse 2:

Shot down on sight,
You are the target of attention.
One woman here, another there,
You can't please all the people all the time.
Can't tell the strangers
From the friends you know,
Frustration has taken its control.
(*To Chorus:*)

Verse 3:

I'm strapped in for life,
Is this where I lived
Or where I died?
You want my money, you take my space,
My mind is telling me to leave this place.
My self insanity has taken its toll,
Frustration has taken its control.
(To Chorus:)

THE SLEEP

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 80

Intro:

N.C.

Am

Fmaj7

F7/A

Cymbal swell

Rhy. Fig. 1
Acous. Gtr.

mf hold throughout

First system of guitar tablature (T, A, B lines) corresponding to the first staff of music.

Second system of guitar tablature (T, A, B lines) corresponding to the second staff of music.

Third system of guitar tablature (T, A, B lines) corresponding to the third staff of music.

Fourth system of guitar tablature (T, A, B lines) corresponding to the fourth staff of music. Includes annotations: "Acous. Gtr. tacet", "end Rhy. Fig. 1", "Elec. Gtr. 1 (w/dist.)", "f", "w/trem. bar", "P.M. throughout".

Fifth system of guitar tablature (T, A, B lines) corresponding to the fifth staff of music.

16 C B C F#m

1. Un - der - stand - ing what has hap - pened be - fore us.
2. Un - sure and scared we are plan - ning our re - prise.

T
A
B

2 3 2 3 2 3 2 1 1 2 2 1 2 0 0 0 0 2 0 2

18 C B C F#m

We are con - fined to a dark - ened hid - den tomb.
Re - volves a - round us what we don't know an - y - more.

T
A
B

1 2 1 2 2 2 2 1 1 2 2 1 2 0 2

20 C B C F#m

The con - quer - ing of our world as we knew it.
The odds a - gainst us, yet we're strong - er and pre - vail - ing.

T
A
B

1 2 1 2 2 2 2 1 1 2 2 1 2 0 0 0 0 2 0 2

22 C B C F#m

1.
Rise a - bove this pit of sor - row and pain.
Learn from mis - takes, count - ing

T
A
B

1 2 1 2 2 2 2 1 1 2 2 1 2 0 0 0 0 2 0 2

24 C B C F#m

A - mong the few we are the a - vant lead - ers.

TAB

2 2 2 2 2 2 2 1 1 2 2 2 1 0 0 0 2 0

To Next Strain
(To Chorus:)

26 C B C F#m C F#m

We've got to live through this trou-ble and de-cay. souls for sale.

TAB

1 2 1 2 2 2 2 1 1 2 1 0 0 0 0 2 1 2 0 0 0 2 1

Chorus:

29 E5 F#m G B5 A5

This ques - tion haunts my mind,

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 3 2

31 E5 F#m G B5 A5

will we sur - vive this night?

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 3 2

*Interlude:**w/Rhy. Fig. 1 (Acous. Gtr.)*

43 Am Fmaj7 F7/A Am Fmaj7 F7/A

47 Am Em7/A Am Fdim7 Am Em7/A Am Fdim7 A5

Elec. Gtr. 2 (w/dist.)

mf

TAB

5 4 5 6 5 4 5 6 5 4 5 6 5 4 5 6 13 12 10

Elec. Gtr. 1 & Acous. Gtr.

TAB

2 2 0

*Guitar Solo:**Elec. Gtr. 1 tacet*

Am

Am(maj7)

Am7

Am6

Elec. Gtr. 3 (w/dist.)

53 *f*

w/trem. bar

TAB

12 12 12 12 12 12 (12) 10 12 12 10

Acous. Gtr.

TAB

0 7 5 3 3 5 7 0 6 5 3 3 5 6 0 5 5 3 0 3 5 5 0 4 5 3 3 5 4

Am Am(maj7) Am7 Am6

55

TAB

12 12 12 15 17 19 19 (19) 17 20 17 20

TAB

0 7 5 3 3 5 7 0 6 5 3 3 5 6 0 5 5 3 0 3 5 5 0 4 5 3 3 5 4

Fdim7 (8va)

57

TAB

20 19 17 19 17 19 17 20 17 20 18 17 18 17 18 17 19 17 17 16

TAB

3 4 3 4 6 7 6 7 9 10 9 10 12 13 12 13

58

TAB

17 16 17 16 14 14 16 14 12 12 14 12 10 10 12 10 9 9 10 9 7 7 9 7 5 5 7 5 4 4 5 4

TAB

9 10 9 10 12 13 12 13 6 7 6 7 3 4 3 4

Acous. Gtr. tacet

A5 Am F6 Dm G

59 15^{ma} 8^{va}

Harm. w/trem. bar grad. bend

TAB

2 2.25 20 20 20 20 20 20 17 19 20 20 (20) 17 19 19

Elec. Gtr. 1 & Acous. Gtr. Rhy. Fig. 2 Elec. Gtr. 1

P.M. P.M. P.M. P.M.

TAB

2 2 0 3 2 0 3 3 3 2 0 0 0 2 0 3 3 3

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times

Am F6 Dm G Am F6 Dm G

(8^{va}) grad. bend A.H. w/wah

62 1 1/2 1/2 2 1

TAB

22 (22) 17 (17) 12 (12) 10 10 10 10 (10) × (4)5 (5)7 (7)9 (9)10

Am F6 Dm G

66 1/2 1/2 1/2 1/2 1 1/2 1

TAB

12 (12) 10 12 13 12 12 (12) 10 12 13 12 17 15 (15) 13 15 13 12 13 15 13 12 12 10 8 10

E5

Bb5

B5

68

Rhy. Fig. 3A
Acous. Gtr.

Rhy. Fig. 3
Elec. Gtr. 1

E5

Bb5

B5

70

end Rhy. Fig. 3A

end Rhy. Fig. 3

Am

F6

Dm

G

Elec. Gtr. 3

8^{va}

72

TAB

Elec. Gtr. 1

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

0 0 0 3 3 3 2 0 0 0 3 3 3 2

Am

F6

Dm

G

74

TAB

22 (22) 17 (17) 12 (12) 10 10 10

grad. bend A.H. -

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

0 0 0 3 3 3 2 0 0 0 3 3 3 2

Am

F6

Dm

G

76

TAB

10 10 (10) 7 (7) (7) 7 7 5

(A.H.) w/trem. bar

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

0 0 0 0 0 3 3 3 2 0 0 0 0 0 2 0 3 3 3

78

78

Am F6 Dm G

15^{ma} 2 1/2

Harm. w/trem. bar 2 1/2

2.25 (2.25)

TAB

7 5 7 5 4 5 4 2 19 17 19 17 16 17 16 14

P.M. P.M. P.M. P.M.

TAB

3 2 0 3 3 3 3 2 0 0 0 0 0 2 0 3 3 3

*Strike harmonic, pull up on trem. bar 2 1/2 steps, release bar and shake.

Am

F6

80

8^{va}

TAB

17 19 20 17 19 20 17 19 21 17 19 17 18 17 18 17 20 17 18 17 18 17 20 17 20 19 17

P.M. P.M.

TAB

3 2 3 3 2

Dm

G

81

8^{va}

TAB

17 20 17 20 17 17 20 19 17 19 17 20 19 1/2 (19) 17 19 17 20

P.M. P.M.

TAB

3 2 3 2

Am

F6

 $(8^{va}) -$

82

T
A
B

P.M.

P.M. - - - - -

T
A
B

Dm

G

 (δ^{va})

83

T
A
B

P.M.

P.M. - - - - - 1

T
A
B

w/Rhy. Figs. 3 & 3A (Elec. Gtr. 1 & Acous. Gtr.)

E5

B5

B5

E5

B65

B5

15^{ma}—

84

T
A
R

88 E5 N.C. C B C D5 B/D#
Elec. Gtr. 1

w/trem. bar P.M. -----

TAB

B 2 0 (2) 0 2 3 4 2 3 2 3 2 3 2 1 1 2 3 2 3 7 9

Chorus:

91 E5 F#m G B5 A5

This ques - tion haunts my mind, ---

P.M. --- P.M. --- P.M. ---

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 3 2

93 E5 F#m G B5 A5

will we sur - vive this night? ---

P.M. --- P.M. --- P.M. ---

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 3 2

95 E5 F#m G B5 A5

We're har - bor - ing the meek, ---

P.M. --- P.M. --- P.M. ---

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 2 3 0 2 3 0 2 3 0 3 2

E5

F#m

G

B5 A5

D5

B/D#

97

will we sur - vive?_____

P.M. ---- | P.M. ---- | P.M. ---- |

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 7 5 9 6

99

E5 F#m G B5 A5

Elec. Gtr. 2
8va throughout

This ques - tion haunts my mind,_____

TAB

20 19 17 19 18 17

Elec. Gtr. 1

P.M. ---- | P.M. ---- | P.M. ---- |

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 3 2

101

E5 F#m G B5 A5 D5 B/D#

will we sur - vive this night?_

TAB

20 19 17 19 18 14

P.M. ---- | P.M. ---- | P.M. ---- |

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 5 6

103 E5 F#m G B5 A5

We're har - bor - ing the meek,

TAB 20 19 17 19 18 19

P.M. - - - - P.M. - - - - P.M. - - - -

TAB 2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 3 2

105 E5 F#m G B5 A5 D5 B/D#

will we sur - vive this

TAB 20 19 17 19 18 17

P.M. - - - - P.M. - - - - P.M. - - - -

TAB 2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 7 9 5 6

107 E5 N.C.

night? _____

Elec. Gtr. 1

w/trem. bar

P.M. throughout

TAB

2 0 (2) (0) 0 2 3 4

Outro:

109 C B C F#m

TAB

1 2 2 2 2 2 1 1 2 0 0 0 0 2 3

111 C B C F#m

Ow!

TAB

1 2 2 2 2 2 1 1 2 0 2

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